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## Imax's Disputes with Small Exhibitors

At least three of **Imax Corporation's** regional multiplex customers say that the company has engaged in deceptive, fraudulent, and anti-competitive practices that have resulted in their IMAX theaters failing. They claim that Imax provided inaccurate information about the business potential of their theater locations, misled them about the availability of the IMAX digital projector system, and prevented them from getting the most popular DMR films. They also say that Imax went into competition with them by entering into joint-venture partnerships with **AMC Entertainment** and **Regal Entertainment Group**, or acted to favor the larger exhibitors.

At least two theater chains — **CineMagic Theatres** in Minnesota and **Sanborn Theatres** in California — have closed their IMAX theaters, and a third, **Channelside Cinemas** in Tampa, FL, has stopped using its IMAX SR projectors, installing a Sony 4K digital system in their place. CineMagic sued Imax in 2008, settling the case a year later. Sanborn is currently involved in

litigation over its recently closed Anaheim, CA, theater and another it had planned for Murrieta, CA, that was never built.

The following account is based on court documents in the public record, press reports, interviews, and historical data from *LF Examiner's* archives.

### CineMagic

In its suit, filed in October 2008, CineMagic charged Imax with breach of contract, common law fraud, consumer fraud, tortious interference, and defamation, among other counts. It claimed that before signing the contract for two MPX systems in December 2006, Imax told CineMagic that it could expect to sell 150,000 IMAX tickets a year, "of which a significant portion would be generated from documentary and educational" films. CineMagic later learned that that number "was based on markets where a multiplex with an IMAX theater did not have to compete with an IMAX theater located at a museum, zoo, or similar venue." Theaters in those markets averaged only about 78,000 admissions annually.

CineMagic's first IMAX theater opened on Dec. 22, 2006, in St. Michael, MN, about 30 miles (48 kilometers) from the **Science Museum of Minnesota** and the **Minnesota Zoo**, each of which has long had an IMAX theater. Its second location was to be in Burnsville, MN, about 6.5 miles (10 kilometers) from the zoo, whose theater is managed by Imax Corporation.

In a January 2008 letter to CineMagic's lawyer, Imax's in-house associate general counsel **James Skinner** countered that the 150,000 admissions figure was merely part of the company's "sample pro forma financial statements" that it provides to all pro-

(see **IMAX** on page 12)

## Who Is "Giant Screen" and Who Isn't?

The **Giant Screen Cinema Association** has established technical standards that officially define what it considers to be "giant screen theaters," specifying screen size and theater geometry. The specs were developed by the ad hoc Technical Task Force, headed by **Andrew Oran** of **FotoKem, Inc.**, and first released at the association's annual conference in Indianapolis last year. (See *LF Examiner*, October 2009, for the full report of the task force.)

According to the GSCA specs, giant screen theaters feature domes that are at least 60 feet (18.3 meters) in diameter; or have flat screens that are at least 70 feet (21.3 meters) wide or at least 3,100 square feet (288 square meters) in area, and place all seating within one screen width of the screen plane.

The specs are silent about the screens' aspect ratio — the ratio of width to height. The 15/70 and 8/70 film frames are roughly four units wide by three units tall, a ratio of 4:3 or 1.33:1. Conventional cinema formats have ratios that range from 1.85 to 2.5; the native aspect ratio of most digital cinema projectors is 1.9.

*LF Examiner* has applied the GSCA specs to our database of 568 theaters that were open as of Sept. 1, 2010. Our list includes all 15/70, 10/70, and 8/70 film theaters, and a handful of theaters that have converted from one of those formats to conventional (non-IMAX) digital cine-

(see **GIANT SCREENS** on page 6)

### Premiering This Month

*Resident Evil: Afterlife*  
*Legend of the Guardians*

See page 18.

### Inside *LF Examiner*

The Mailbox	2
Industry at Crossroads, by <i>Don Kempf</i>	3
The Biz: Deals, Personnel	4-5
In Production	14-15
Premiering This Month	19
Worldwide LF Theater Inventory	19
Bookings Data	20-25
Directory	26-27
Classified Ads	27
Shorts	28

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## The Mailbox

Dear James,

Greetings from Nairobi!

I ended my article on **Filipe Teixeira's** Turtle Cam (*LF Examiner*, May 2010) by pointing out to Filipe that one could not shoot aials with a time lapse camera, leaving Filipe to solve that problem, since giant-screen films must have aials.

**Peter Degerfeldt** from **Blue Sky**, a company based somewhere in the archipelago of islands and waterways an hour outside of Stockholm, wrote naked from his hot tub, glass of red wine within reach, to say that I was dead wrong...again.

According to him (and anyone who saw his work in **Adrenalin Rush** would trust his informed opinion), technical developments now allow such things. Peter is presently developing a new, ultra-small, high-end gyro gimbal around the RED Epic 5K camera. It will come in at 60 pounds (27 kilograms) total weight and 154 pounds (70 kilograms) shipping weight, in contrast to the bigger system that has a shipping weight of around 1,650 pounds (750 kilograms).

Peter wrote that he could install Filipe's camera in a sophisticated gyro-stabilized system on the nose of a helicopter. Software would speak to the gyro via the video tap on the Turtle Cam. This software, originally developed in a John Le Carré-esque world, was modified in Sweden for commercial use.

Peter says the software "absolutely locks the system rock steady," onto moving objects in the frame with "track mode" and onto fixed objects in the image when you are circling around them in "scene lock mode." It has many other modes.

When I asked if it would work with Filipe's camera, Peter replied that he would have to modify the gyro for the Turtlecam's weight and dimensions, but that it was possible, adding that shooting on 15/65 film stock would be "beyond high-res." With this system the operator would have "time to relax a bit and experience an overall view of the situation around the filming site, without being glued to the monitor and fingers

on the joy stick all the time."

As Degerfeldt describes things, this would marry well with Filipe's overall approach to making a film, as described in the original article.

You ask how I came to be in Nairobi?

**David Smith**, an old, old friend of mine from my **National Film Board** days, is an expert in radio for war zones and post-conflict zones, and has been trying to recruit me for years. Having exhausted most of my large-format projects without success, I took up his offer in April. David's company, Okapi Consulting, has a contract with the United Nations to provide support for a radio/Web relief and development program for Somalia, run by Somalis.

Somalia is a complex place but radio (and Web for the diaspora) is still huge on this continent. I write reports and proposals and seek funding. I also look around the news room and act as an "elder," a concept still in vogue here.

It has been work, work, work. In the first three months in Nairobi, I have basically shifted between the UN compound and my provided home in a gated community. If we were based in Mogadishu, Al Shabaab would kill us. That is why we broadcast into Somalia from Kenya. It is a bit safer.

My contract has been renewed for another three months, but I don't know if it will be again. This next three months will be different: I'll get out and about more. Just this week I visited a travel agency about crossing the border into Tanzania and visiting Ngorongoro Conservation Area, which borders Seregeti National Park. I'll travel about this vast nation a bit, too. In my free time I spend far too

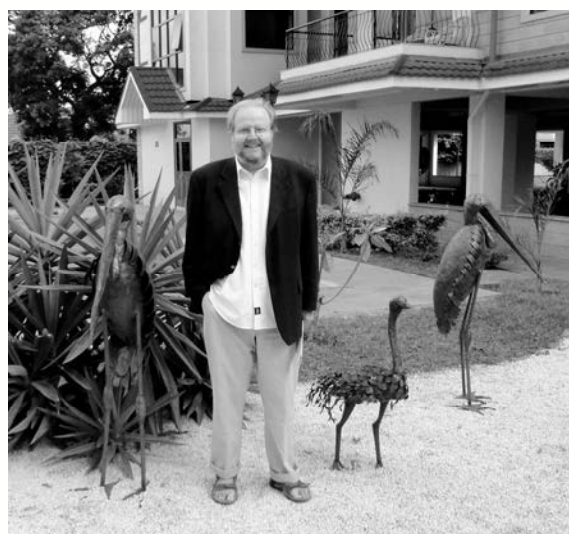
much time thinking that the ultimate giant-screen film on Africa has yet to be made.

I have been to but one party, out beside the museum dedicated to Karen Blixen, of *Out Of Africa* fame. I did not stay long because it was mostly a bunch of UN types talking shop, and I felt bad about the driver waiting for me in the dark. (That's another story.)

But I did get into an interesting conversation. A tall chap and I start chatting. Says he "tends to some farms," and being facetious, I ask, "So what do you do in your spare time?" He says, "I just produced my first IMAX film." His name is **Dominic Cunningham-Reid** and the film is *Journey to Mecca*. He continues talking about the film, but my eyes are glazed over, amazed that I should have given up on giant-screen films and traveled 7,000 miles, only to stumble upon another IMAX producer. Dominic mentions they are starting another film, *Jerusalem 3D*, and adds, "We should talk."

So there you have it, the view from Kenya. Do me a favour please; at the conference next month please tell any member of the Casey family that I have yet to visit Maasai Mara, as there are presently more tourists than wildebeests, but I will make the pilgrimage eventually.

Steven Morris  
 Nairobi, Kenya



*The writer in Nairobi, Kenya.*

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# Industry at the Crossroads: The Digital 3D Revolution

by Don Kempf

The giant-screen industry is at a critical crossroads. To some, the movement away from film-based technologies is a troubling development, one that threatens the very core of our identity. But to me, the emergence of digital 3D promises a renewed museum theater vitality, ringing in a new era for our industry. To forge a brighter future for museum theaters and producers, we must choose to embrace this digital 3D reality. The early adopters are already blazing new trails into a brave, new digital world. We, as a community, must join them.

For years there has been a sense of continuing decline in the overall marketplace. The production of documentary 15/70 films has been tapering off. Commercial theaters, many of which were once strong revenue generators for original GS films, now play nothing but Hollywood fare. And a substantial number of museum theaters now devote much of their schedule to DMR films. The attendance at the annual GSCA conference is dropping every year, and the prevailing sentiment at the conference has been on the pessimistic side for almost a decade.

About two years ago the GSCA embarked upon an effort to differentiate the “classic” giant screen market. **Imax Corporation**, which had very recently touted the slogans “Size Matters” and “Think Big,” shifted its emphasis away from screen size as it opened much smaller screens to expand its multiplex network. In April 2010, *LF Examiner* published an article called “The Shrinking IMAX Screen,” which included a dramatic chart depicting relative screen sizes in classic and multiplex IMAX theaters. It reflected the concern among museums that all these changes were causing market confusion and diluting their well established theater brands.

While efforts to differentiate the larger, “classic” GS theaters should be commended, the pessimism prevalent in the industry existed long before these concerns about screen size arose. The fact of the matter is that there are larger issues that

the industry needs to address.

For many years the GS industry has operated under a fundamentally difficult economic model. On the production side, filmmakers spend years chasing down “free money” via sponsorship and grants for the simple reason that it is extremely hard to break even on most projects without significant help. Some producers have opted to “follow the money,” pursuing projects that appeal to a sponsor or inves-



Don Kempf

tor even though they don't have much market potential.

On the exhibition side, theaters in the industry collectively spend tens of millions of dollars on film prints each year, and millions more on maintenance and service contracts. In most major markets, giant-screen theater technology is no longer new or cutting edge, many of the film topics are getting tired, and much of the content is formulaic. It would seem that our best days are in the rear view mirror.

But amidst all of this there is something big out there that promises the dawn of a new era: a massive expansion in both the output of high-end documentary productions and the size of the overall theater network.

That something is digital technology. It is a complete game changer.

As a producer, imagine a world where quality digital 3D films can be made much

more efficiently than 15/70 films; where film stock and film processing costs are a thing of the past; where post-production costs are relatively minimal. Instead of being satisfied with making one film every year or two, you might be able to greenlight four to six films each year. Moreover, with streamlined budgets and a much lower breakeven point, you can confidently pursue topics that are bolder and filmmaking that is less conventional.

As an exhibitor, imagine having a much larger library of new films, and being able to program a lot more flexibly because film print costs have been eliminated. Imagine being able to program films that complement and enhance every special exhibit you run. Then take all of the funds currently allocated to 15/70 film prints and projector maintenance and devote them — and then some — to marketing your theater and your films. Films could truly be “launched” as they were in the industry's heyday.

So how do we get there from here? Here are two recommendations:

## Embrace the digital revolution

Ready or not, the digital 3D world is already upon us. Several museum-based GS theaters have already made the decision to switch to digital 3D this year or next, and many others will soon be following suit. Most of the digital 3D systems on the market cost a fraction of their film-based predecessors, and audiences are readily embracing the digital 3D experience.

Ultimately, original 3D productions are going to pave the way. As more and more documentaries on market-worthy topics are released in digital 3D — and not in 15/70 — theaters will recognize the necessity of converting to digital projection. And as more theaters switch to digital, the economics of 15/70 production will go from marginal to impossible. While we have not yet reached this tipping point, it is inevitable, and the time horizon is probably much sooner than most people realize. It truly is a digital 3D revolution, one

(see **KEMPF** on page 17)



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# THE BIZ

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## DEALS

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### Imax's two-theater deal in China

Imax Corporation has announced a deal with China Film Group, China's largest state-owned film enterprise, for two additional IMAX theater systems, adding to its first theater in Tianjin, which opened in January. The two new ones are planned for the cities of Shenzhen in 2011 and Ningbo in 2012.

The announcement brings the number of IMAX theaters expected to be operating in China by 2014 to 67. Imax has signed deals for 130 systems this year to date.

### Imax, Cinema City theater deal

Imax Corporation has announced a deal with Israel-based Cinema City International for two new digital IMAX theaters to be built in Israel in 2011, and the conversion of eight film-based theaters in eastern Europe to IMAX digital. The chain's Orange IMAX Theatre in Lodz, Poland, a four-year-old GT house with a 60x80-foot (18x24-meter) screen, was converted to IMAX digital in May, the first giant-screen IMAX theater to make the switch. Five of Cinema City's IMAX theaters will be converted to digital this year, with the rest to be done next year.

With nine IMAX screens in eastern Europe, Cinema City is currently the largest operator of IMAX theaters outside North America. The exhibitor has 677 conventional screens in 69 theaters in Poland, Romania, Hungary, Bulgaria, the Czech Republic, and Israel, with 41 more multiplexes under development.

### GSF forms D3D to build theaters

Giant Screen Films has founded a sister company, D3D Cinema, to develop and build digital 3D theaters in museums and other cultural centers. D3D offers design, installation, and integration services for permanent theaters, retrofitting existing spaces or building new structures, as well as temporary touring theaters. The company uses open-standard, DCI-compliant projectors and the Dolby 3D system, which it claims offers numerous benefits over other 3D systems such as RealD, XpanD, and IMAX 3D.

The company has already converted the former 8/70 theater at the San Diego Natural History Museum to digital 3D and developed a new 3D theater at the Field Museum in Chicago, the first theater in the 117-year-old museum's history. Although those venues do not have giant screens, founder and president Don Kempf says that D3D is about to announce deals with several museum clients to add digital 3D capability to their existing IMAX theaters.

Through Giant Screen Films, D3D also offers a selection of films for its digital clients, including versions of its own original giant-screen productions *Wild Ocean*, *Mummies: Secrets of the Pharaohs*, and *Dinosaurs Alive*, and titles from partner K2 Communications. GSF will also offer clients production services, creating signature films tailored to the specific venue. The first such project was *Waking the T. Rex: The Story of Sue*, made to accompany the Field Museum's dinosaur exhibit.

In addition to Kempf, D3D staff includes senior vice president Andy Wood, senior director of distribution and business development Derek Threinen (see item below), and technical director Art Mercurio, formerly with the Franklin Institute Science Museum in Philadelphia.

### Woo's Flying Tigers in IMAX

Director John Woo's next film, *Flying Tigers*, will be released in an IMAX DMR edition. The director of *Face/Off* and *Mission Impossible II* is expected to start shoot-



Cinema City's IMAX Theater in Prague, Czech Republic.

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# THE BIZ

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## DEALS

ing the WWII aerial epic about Lt. General Claire Chennault's Flying Tiger Squadron next spring for a release in late 2011. The film will be a joint Chinese-U.S. production between the **China Film Group** and Hollywood-based Lion Rock Productions and New Regency Pictures.

### Nat Geo to dist *Flying Monsters 3D*

National Geographic Cinema Ventures has acquired *Flying Monsters 3D*, a 3D CGI film by **Atlantic Productions** in association with Sky 3D. Produced by **Anthony Geffen** and narrated by **Sir David Attenborough**, the film looks at pterosaurs, the flying creatures that lived alongside dinosaurs millions of years ago. The film will be released to giant-screen and digital 3D theaters in 2011.

Atlantic Productions co-produced *The Wildest Dream*, about Everest explorer **George Mallory**, which Nat Geo launched last month.

### 4K chips shipped and demoed

**Texas Instruments** has announced that it is shipping 4K DLP chips to projector makers **Barco**, **Christie**, and **NEC**, and that the first digital cinema projectors using the chips will be installed in early 2011. All three manufacturers are currently offering 2K systems that can be upgraded to 4K relatively easily and cheaply. The 4K systems are designed to be brighter and more efficient, filling screens up to 100 feet (30 meters) wide.

In separate announcements, Barco said that it has shown **Cinemark** representatives a working system with the chip, and Christie said it will demo a 4K DLP system to the industry at the IBC 2010 conference in Amsterdam this month. Its 4K Solaria series projectors will begin shipping in early 2011, priced about 35% higher than comparable 2K models.

**Imax Corporation** is currently offering 2K-based systems that are upgradeable to 4K. It has previously said that those upgrades will be available in late 2011 or early 2012.

### Imax, Samsung make DVD deal

**Imax Corporation** has announced a deal with **Samsung Electronics America** under which two IMAX 3D films on Blu-ray disc will be included in 3D starter kits given free to buyers of a Samsung 3D TV and 3D Blu-ray player package. For one year, starting this fall, the films, *Into The Deep* (1994) and *Galapagos* (1999), will be available only in the starter kit, which also includes two pairs of 3D glasses. The deal also provides for the IMAX brand to be featured on packaging of Samsung products and in promotions in retail stores.

### Loch Ness, Antares make deal

Two fulldome planetarium production companies, **Loch Ness Productions**, based in Colorado, and Spain's **Antares Productions**, have announced a deal to "bring updated versions of Antares shows to the fulldome market, particularly in the U.S. and other English-speaking countries." The first co-production is a re-release of *Astronomy: 3000 Years of Stargazing*, with an updated script a new soundtrack and narration by Loch Ness' **Carolyn Collins Petersen** and **Mark C. Petersen**. The deal also contemplates translating some of Loch Ness' productions into Spanish and other languages.

### CinemaCon to replace ShoWest

The **National Association of Theater Owners** has announced that **CinemaCon** will be held March 28-31, 2011, at Caesar's Palace in Las Vegas. The meeting of multiplex exhibitors and studios will replace ShoWest, which had been produced for the last decade by the Sunshine Group, a subsidiary of Nielsen Business Media. NATO spokesman **Patrick Corcoran** told the *L.A. Times*, "Taking the show under NATO's control allows us to rethink everything about what works and what doesn't. It allows the theater industry to take control of the messaging, marketing and perceptions of its industry's premier event."

## PERSONNEL

### Staff changes at GSF/D3D

**Steve Jennings**, director of distribution and operations at **Giant Screen Films**, is leaving the company after 11 years, and **Derek Threinen** is joining in the newly created position of senior director of film distribution and business development.

Jennings started as an intern in 1999, assisting in the production of GSF's first film, *Michael Jordan to the Max*. After being hired full-time he worked as marketing and distribution associate for that film and *Adrenaline Rush*. He served as associate producer for *Pulse: A Stomp Odyssey*, and became director of distribution in 2006. He recently received an MBA from Notre Dame University, and says he has been "exploring new opportunities to challenge myself further." He can be reached at [sjennings77@gmail.com](mailto:sjennings77@gmail.com).

Threinen holds a B.A. in political science from Carleton University in Ottawa. He started in the giant-screen industry in 1996 as manager of operations and marketing at **SimEx**, where he oversaw more than 10 motion-simulator installations and developed a Web-based marketing program. From 2001 to 2006 he worked for **Imax Corporation**, overseeing the construction and launch of the **Simons IMAX Theatre** at the **New England Aquarium** in Boston, and serving as its manager. From 2006 to 2008, he was director of film marketing, outreach, and corporate relations for **National Geographic Cinema Ventures**, where he developed the marketing campaigns for *Li- ons 3D*, *Sea Monsters*, and *U2 3D*. Since 2008 Threinen has headed his own firm, **Pharos Research and Consulting**, with clients including **Smithsonian Ventures** and the **Old Port of Montreal**.

Threinen's duties at GSF will include handling distribution of LF and digital films in North America and overseeing the conversion of several 15/70 theaters to digital projection for sister company **D3D Cinema** (see item above).



Threinen

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# Which Are “Giant Screens” and Which Aren’t

(from **GIANT SCREENS** on page 1)

ma. However, for the sake of this article, and the lists that follow, we have excluded IMAX digital theaters, except for nine that are known to meet the specs. We believe that virtually all of the remaining 175 IMAX digital theaters, most retrofitted into existing 35mm auditoriums, do not qualify under GSCA’s standards.

The following pages contain lists of theaters that meet and fail the specs in *LFX’s* judgment.

Please note that *LFX* is an independent publication not associated with the GSCA, so these lists *do not* represent an official determination by GSCA as to which theaters meet its specifications. We are merely applying the GSCA specs to our data to create these provisional and unofficial lists.

## About the data

The GSCA specs are based not only on screen size, a detail that most theater operators know and often publicize, but also on the distance from the screen to the first and last rows of seats. (Although not officially part of the spec, the GSCA recommends that no seats be closer to the screen than one-third of the screen width.) Up to now, these seating dimensions have virtually never been published, and aren’t even known by most theater managers. So obtaining reliable data on which theaters meet the GSCA spec is somewhat challenging.

The screen dimensions are the easy part, but even they are getting harder to obtain. As we pointed out in our article, “The Shrinking IMAX Screen,” (*LFX*, April 2010), until recently, **Imax Corporation** routinely published lists of all its theaters with details of screen sizes, projector types, and numbers of seats. However, since late 2007, shortly before the company started rolling out its digital projection system, those lists have not been available. Furthermore, Imax and its largest multiplex partners, **AMC Entertainment** and **Regal Entertainment Group**, have declined requests from *LF Examiner* and the

GSCA to provide the details of their IMAX digital theaters.

A handful of GSCA member theaters provided the association with their data as the Technical Task Force developed the specs last year.

*LF Examiner’s* screen dimension data are based on a number of sources, including the theaters themselves, press reports, the GSCA, and other industry sources. For most film-based IMAX theaters, we have relied on Imax Corporation’s 2007 list.

As for the seating distances, we have data from about 20 theaters that responded to the GSCA’s survey, and for the past two years *LFX* editor **James Hyder** has taken measurements with a laser rangefinder at dozens of giant-screen theaters he has visited in his professional and personal travels. In total, we have full data — screen dimensions and seating distances — for 91 of the 568 theaters in our database. More than half of those are IMAX digital theaters that do not meet the specs and are not included in the 392 houses that are the focus of this article.

In addition, we have no screen or seating dimensions for 150 of the total 568 theaters. Determining whether or not those theaters meet the GSCA specs requires making certain assumptions. Fortunately, in most cases we have good reasons to do so.

Virtually all IMAX GT and SR film projectors have been installed in purpose-built auditoriums that embody the design standards originally outlined by Imax engineer and co-founder **William Shaw**, which provided the basis for the GSCA specs. Specifically, these theaters place all seats between 0.33 and 1.0 screen widths from the screen plane.

We therefore assume that all “undocumented” IMAX GT and SR theaters meet the specs.

On the other hand, nearly all IMAX MPX and digital systems were retrofitted into existing 35mm theaters that are significantly deeper than one screen width, even after installing the slightly enlarged screen and moving it closer to the back

wall of the auditorium. Furthermore, the 40 IMAX digital theaters we have measured with a laser rangefinder had screens that averaged 34x58 feet (10x18 meters), and placed seats as far as 1.6 times the screen width. We believe these figures are representative of retrofitted multiplex IMAX digital theaters in general.

So unless we have information to the contrary, we assume that IMAX MPX and IMAX digital theaters do not meet the specs.

However, a handful of multiplex IMAX theaters have been purpose-built with 40x70-foot (12x21-meter) screens that nominally meet the GSCA spec. Of the two we have visited, one met the theater depth requirement and the other was slightly outside it. Erring on the side of caution, we have designated IMAX digital theaters with what Imax Corporation characterizes as the “classic design” (as opposed to “multiplex design,” i.e., retrofitted) as meeting the specs, unless we have information to the contrary.

In the case of non-IMAX theaters, most of which are 8/70, the majority of the flat-screen theaters are too small for the spec. Since most of the 15 of so with screens large enough to pass the spec were purpose-built as giant-screen theaters, we assume that they meet the depth spec as well.

Finally, dome theaters are the easiest to categorize, since they only need to be larger than 60 feet (18 meters) in diameter to pass the GSCA spec.

In short, although we don’t have sufficient data to definitively say whether about 30% of GS theaters meet the specs or not, we are confident that our assessments are accurate for all but a handful of those at the margins.

Of course, we welcome information from any source that can augment or correct our database. Please feel free to get in touch with us by e-mail or phone.

## The results

About 77% of theaters, or 303 out of the 392, meet the specs, with two of the

four GS market segments — institutional and multiplexes — breaking down the same way: roughly three-quarters meet the standards. Among commercial standalone venues, 83% meet the specs, and among theme parks only 68% do.

Most theaters that don't meet the specs are in pre-existing buildings that couldn't fit a true giant screen, including such high-profile venues as New York City's **American Museum of Natural History**, the **Denver Museum of Nature and Science**, and the Eames IMAX Theater at the **Pacific Science Center** in Seattle. (In 1998 the Pacific Science Center built the Boeing IMAX Theater, a true giant-screen 3D theater, to augment the older venue that was installed in 1979 in a building that had been built for the 1962 World's Fair.)

Among the film-based multiplex theaters that don't pass, most are IMAX MPX systems retrofitted into existing 35mm auditoriums. Like their digital counterparts, their screens are too small and their seating areas are too deep. According to an Imax executive in a conference call,

only 19 MPXes were still operating as of July, down from a total installed based of 72. Most MPX systems are slated to be replaced with IMAX digital systems in the next year or two, but this will not affect their status with respect to the standards.

As we have noted previously, a handful of GS theaters have added digital projectors to their booths, or replaced their film projectors with digital systems. Theaters that meet the spec and have added digital projection include the **Tycho Brahe Planetarium** in Copenhagen, the **Swedish Museum of Natural History** in Stockholm, **La Géode** in Paris, the **Swiss Transport Museum** in Lucerne, and **Moody Gardens** in Galveston, TX.

Two true giant screen theaters have traded their large-format projectors for digital: the **Zion Canyon Giant Screen Theater** switched a CDC 15/70 machine for **Christie** digital systems last year, and the **Channelside IMAX** installed a Sony 4K projector earlier this year. (See article on page 1 for more information about this theater.) Also, as we reported last issue, at least

four museum theaters will be converting their IMAX film theaters to IMAX digital this fall (see *The Biz*, Summer 2010).

The GSCA plans to launch a new marketing campaign this fall to help qualified giant-screen theaters promote and market the distinguishing characteristics of their venues over other forms of out-of-home entertainment. The plan, which will use the tagline "Bigger. Bolder. Better." is being spearheaded by **Susan Ritchie** and will be launched at the GSCA's conference in Chattanooga, TN, this month.

Keys	
<b>Operator</b>	<b>Manufacturer</b>
C: Commercial Standalone	BALL: Ballantyne Strong
CM: Multiplex	CDC: Cinema Development Co.
CT: Theme Park	CHRIS: Christie
N: Institutional	GAKK: Gakken
	GOTO: GOTO Optical Co.
<b>Screen</b>	CM: Cinemeccanica
D: Dome	IMAX: Imax Corporation
F: Flat	IWRK: Simex/Iwerks
FD: Flat/Dome combo	KINO: Kinton
MC: Magic Carpet	MEGA: MEGAsystems
	SONY: Sony
All dimensions are in feet.	

## Theaters That Meet the GSCA Specs

Organization	City	State	Country	Operator	Mfr	Format	Proj	Scrn	Height	Width	Last Row
IMAX Theatre Center Norte	Buenos Aires		ARGENTINA	CM	IMAX	1570	GT	F	65.6	85.6	
Edge Cinema	Katoomba	NSW	AUSTRALIA	C	IWRK	870		F			
LG IMAX Theatre Sydney	Sydney	NSW	AUSTRALIA	C	IMAX	1570	GT	F	96.5	117.2	
Dreamworld	Coomera	QLD	AUSTRALIA	CT	IMAX	1570	GT	F	60	80	
IMAX Theatre Melbourne	Melbourne	VIC	AUSTRALIA	C	IMAX	1570	GT	F	76.1	102	84
Oekopark Hartberg	Hartberg		AUSTRIA	CT	BALL	870		F	66	66	
Bhasani Novo Theatre	Dhaka		BANGLADESH	N	GOTO	1070		D		76	
Cinema City IMAX Theater Sofia	Sofia		BULGARIA	CM	IMAX	1570	GT	F	60.3	78.6	
Scotiabank Theatre Calgary	Calgary	AB	CANADA	CM	IMAX	1570	SR	F	53.1	70	
Telus World of Science Calgary	Calgary	AB	CANADA	N	IWRK	870		D		65	
Scotiabank Theatre West Edmonton Mall	Edmonton	AB	CANADA	CM	IMAX	1570	SR	F	52.5	69.9	
Cineplex Colossus Langley	Langley	BC	CANADA	CM	IMAX	1570	SR	F	52.5	69.9	
Cineplex SilverCity Riverport	Richmond	BC	CANADA	CM	IMAX	1570	SR	F	52.8	69.9	
Science World at Telus World of Science	Vancouver	BC	CANADA	N	IMAX	1570	GT	D		88.5	
National Geographic IMAX Theater Victoria	Victoria	BC	CANADA	N	IMAX	1570	GT	F	61.3	84.1	70
IMAX Theatre Winnipeg	Winnipeg	MB	CANADA	C	IMAX	1570	GT	F	56.1	72.3	
Empire IMAX Theatre Halifax	Halifax	NS	CANADA	CM	IMAX	1570	SR	F	52.8	71.5	
Cineplex Coliseum 10	Mississauga	ON	CANADA	CM	IMAX	1570	SR	F	52.8	70.5	
Niagara Falls IMAX Theatre	Niagara Falls	ON	CANADA	C	IMAX	1570	GT	F	61	82	
Science North	Sudbury	ON	CANADA	N	IMAX	1570	GT	F	53.6	72.5	
Cineplex Scotiabank Theatre Toronto	Toronto	ON	CANADA	CM	IMAX	1570	GT	F	65	90	
Ontario Place Corporation	Toronto	ON	CANADA	CT	IMAX	1570	GT	F	60	80	
Ontario Science Centre	Toronto	ON	CANADA	N	IMAX	1570	GT	D		78.7	
Cineplex Colossus Woodbridge	Vaughan	ON	CANADA	CM	IMAX	1570	SR	F	52.9	71.5	
Canadian Museum of Civilization	Gatineau	QC	CANADA	N	IMAX	1570	GT	FD	62	88.5	
Cinema Banque Scotia Montreal	Montreal	QC	CANADA	CM	IMAX	1570	GT	F	61.4	81.7	
Montreal Science Centre	Montreal	QC	CANADA	N	IMAX	1570	GT	F	70	91	74
IMAX des Galeries de la Capitale	Quebec	QC	CANADA	C	IMAX	1570	GT	F	75	92.5	76
Zoo Sauvage de St. Félicien	Saint Félicien	QC	CANADA	N	MEGA	870	35C	F			
Saskatchewan Science Centre	Regina	SK	CANADA	N	IMAX	1570	GT	F	52	72	
Dongguan Science and Technology Museum	Dongguan	Dongguan Prov	CHINA	N	IMAX	1570	GT	D		75.5	
Hebei Science and Technology Museum	Shijiazhuang	Hebei	CHINA	N	GOTO	1070		D		76	
Heilongjiang Science and Technology Museum	Harbin	Heilongjiang	CHINA	N	IMAX	1570	GT	D		75.5	
Nanjing Youth Science and Technology Center	Nanjing	Jiangsu Prov.	CHINA	N	IMAX	1570	GT	D		68.9	
Suzhou Science and Cultural Art Center	Suzhou	Jiangsu Prov.	CHINA	N	IMAX	1570	MPX	F			
China National Film Museum	Beijing		CHINA	N	IMAX	1570	GT	F	68.1	88.6	
China Science and Technology Museum	Beijing		CHINA	N	IMAX	1570	GT	D		89	
China Science and Technology Museum	Beijing		CHINA	N	IMAX	1570	GT	F			
Changchun 3D Theater	Changchun		CHINA	CT	MEGA	870		F	60	80	
Changchun Dome Theater	Changchun		CHINA	CT	MEGA	870		D		76	
Dalian Peace Plaza Co., Ltd.	Dalian		CHINA	C	IWRK	870		F	57	77	
Daqing Science and Technology Museum	Daqing		CHINA	N	IMAX	1570	GT	D			



Organization	City	State	Country	Operator	Mfr	Format	Proj	Scrn	Height	Width	Last Row
Wanda IMAX Theatre Dongguan	Dongguan		CHINA	CM	IMAX	1570	GT	F			
Guangdong Science Center	Guangdong		CHINA	N	IMAX	1570	GT	F			
Hong Kong Space Museum	Hong Kong		CHINA	C	IMAX	1570	GT	D		75.5	
Jiangxi Science and Technology Center	Nanchang		CHINA	N	IWRK	870		D			
Shanghai Science & Technology Museum	Shanghai		CHINA	N	IMAX	1570	GT	D		75.5	
Shanghai Science & Technology Museum	Shanghai		CHINA	N	IMAX	1570	GT	F	60.1	79.8	
Peace Cinema	Shanghai		CHINA	CM	IMAX	D	DIG	F	52.5	65.3	
Shenyang Science Centrum	Shenyang		CHINA	N	unk	870		D			
Tianjin Science & Technology Museum	Tianjin		CHINA	N	IWRK	870		D			
Plaza de las Americas	Bogota		COLOMBIA	C	IMAX	1570	GT	F			
Maloka Interactive Science Center	Bogota		COLOMBIA	N	IWRK	870	GT	D		72	
Nova Cinemas	San Jose		COSTA RICA	CM	IMAX	1570	MPX	F			
Oskar IMAX, Palace Flora	Prague		CZECH REP.	CM	IMAX	1570	GT	F	60.6	78.3	70.8
Tycho Brahe Planetarium	Copenhagen		DENMARK	N	IMAX	1570	GT	D		75	
Mubarak Educational City	Cairo		EGYPT	N	IMAX	1570	SR	F	56	69	
IMAX Theater Amneville	Amneville		FRANCE	CM	IMAX	1570	GT	F	52.2	71.2	
Futuroscope IMAX 3D Theatre	Jaunay-Clan		FRANCE	CT	IMAX	1570	GT	F	66.9	90	
Futuroscope Kinemax Theatre	Jaunay-Clan		FRANCE	CT	IMAX	1570	GT	F	70	79	
Futuroscope IMAX Magic Carpet	Jaunay-Clan		FRANCE	CT	IMAX	1570	GT	MC	70.5	108	
Futuroscope IMAX Dome Theatre	Jaunay-Clan		FRANCE	CT	IMAX	1570	GT	D		72	
Gaumont Disney Village	Marne-la-Vallée		FRANCE	CM	IMAX	D	DIG	F			
La Geode	Paris		FRANCE	N	IMAX	1570	GT	D		85	
Vulcania	St. Ours		FRANCE	N	unk	870		F	60	77	
Cité De L'Espace	Toulouse		FRANCE	N	IMAX	1570	SR	F	52.8	69.3	
IMAX Theater Am Cinecitta	Nuremberg	Bavaria	GERMANY	C	IMAX	1570	GT	FD	68.1	98.5	
CineStar Imax in Sony Center	Berlin		GERMANY	CM	IMAX	1570	GT	F	66.3	81	
IMAX 3D Theatre Sinsheim	Sinsheim		GERMANY	C	IMAX	1570	GT	F	59.3	81.3	
IMAX Dome Speyer	Speyer		GERMANY	C	IMAX	1570	GT	D		78.7	
Eugenides Planetarium	Athens		GREECE	N	CDC	1570		D		80	
Thessalonki Science Center & Technology Museum	Thessaloniki		GREECE	N	MEGA	870	870-35	F	56	76	
Circuito Alba Pradera-Concepcion	Guatemala City		GUATEMALA	CM	IMAX	1570	SR	F	52.8	69.2	
Cinema City IMAX Theater Budapest	Budapest		HUNGARY	CM	IMAX	1570	GT	F	55.8	78.7	72.5
Gujarat Science City	Ahmedabad	Gujarat	INDIA	N	IMAX	1570	GT	F	66.8	95.1	
Pushpa Gujral Science City	Chandigarh	Punjab	INDIA	N	CDC	1570		D		75.9	
Regional Science City, Lucknow	Lucknow	Uttar Pradesh	INDIA	N	GOTO	1070		D			
Science City	Kolkata	West Bengal	INDIA	N	GOTO	1070		D		75.9	
Prasad IMAX Theatre	Hyderabad		INDIA	CM	IMAX	1570	GT	F	72	95	
Cinemax Kolkata	Kolkata		INDIA	CM	IMAX	1570	GT	F	60	90	
BIG Cinemas IMAX Theatre	Mumbai		INDIA	CM	IMAX	D	DIG	D		98.4	
BAPS Shree Swaminarayan Mandir	New Delhi		INDIA	N	IWRK	870		F	63	85	
Keong Emas IMAX Theatre	Jakarta	Timur	INDONESIA	N	IMAX	1570	GT	F	70.5	96.1	
Epic IMAX Theater Eilat	Eilat		ISRAEL	CM	IMAX	1570	GT	F	54.1	74.4	
Multiplexe Arcadia	Melzo Milan		ITALY	CM	CM	870		F	54.5	99	
Vue Cinemas Milan	Milan		ITALY	CM	MEGA	870		F	60	80	
Tim IMAX	Riccione		ITALY	C	IMAX	1570	GT	F	71.5	96.9	
Port of Nagoya Public Aquarium	Nagoya-shi	Aichi Pref.	JAPAN	N	IMAX	1570	GT	F	55.8	72.2	
Akita Furusato Mura Kamakura Theatre	Yokote-shi	Akita Pref.	JAPAN	N	VICT	870		D		75.9	
Shirakami Sanchi Visitor's Center	Nakatsugaru-gun	Aomori Pref.	JAPAN	C	IMAX	1570	GT	F	49.2	65.6	
Fukui Children's Science Centre	Sakai-gun	Fukui Pref.	JAPAN	N	GOTO	1070		D		75.9	
Space World	Kitakyushu-shi	Fukuoka Pref.	JAPAN	CT	IMAX	1570	GT	F	68.9	91.9	
Koriyama Municipal Science Museum	Koriyama City	Fukushima Pref.	JAPAN	N	GOTO	1070		D		75.9	
Mukai Chiaki Children's Science Museum	Tatebayashi-shi	Gunma Pref.	JAPAN	N	GOTO	1070		D		79.9	
Hitachi Civic Center	Hitachi-shi	JAPAN	N	IWRK	870		D			72.6	
Sanuki Children's Center	Kagawa-gun	Kagawa Pref.	JAPAN	N	GOTO	1070		D		66	
Kagoshima Municipal Science Center	Kagoshima City	Kagoshima Pref.	JAPAN	N	IMAX	1570	GT	D		75.5	
Sagamihara City Museum	Sagamihara-shi	Kanagawa Pref.	JAPAN	N	CDC	1570		D		76	
Mie Adventure Park	Matsusaka City	JAPAN	N	IWRK	870		D			72.6	
Nagasaki Science Museum	Nagasaki-shi	Nagasaki Pref.	JAPAN	N	IWRK	870		D		75.9	
Kurashiki Science Center	Kurashiki-shi	Okayama Pref.	JAPAN	N	GOTO	1070		D		69.3	
Suntory Museum, Osaka	Osaka	Osaka Pref.	JAPAN	C	IMAX	1570	GT	F	66.1	90.4	
Tondabayashi Subaru Hall	Tondabayashi-shi	Osaka-fu	JAPAN	N	GOTO	1070		D		66	
Omiya Information Media Culture Centre	Saitama-shi	Saitama Pref.	JAPAN	N	IMAX	1570	GT	D		75.5	
Tokorozawa Aviation Museum	Tokorozawa	Saitama Pref.	JAPAN	N	IMAX	1570	GT	F	49.2	65.6	
Sanbe Science Center	Ota-shi	Shimane Pref.	JAPAN	N	IWRK	870		D		66	
Yamanashi Science Museum	Kofu-shi	Yamanashi Pref.	JAPAN	N	GOTO	1070		D		66	
Tamarokuto Science Center	Tokyo	JAPAN	N	CDC	1570		D			90.8	
National Museum of Emerging Science & Innovation	Tokyo	JAPAN	N	GOTO	1070		D				
Scientific Center of Kuwait	Salmiya	KUWAIT	N	IMAX	1570	SR	F		48.4	65.6	
DiGi IMAX Theatre	Kuala Lumpur	MALAYSIA	C	IMAX	1570	GT	F		68.2	95.1	
National Planetarium	Kuala Lumpur	MALAYSIA	N	IWRK	870		D			65.6	
Museo Sol del Nio	Mexicali	Baja California	MEXICO	N	IMAX	1570	SR	F	52.9	72	
Centro Cultural Tijuana	Tijuana	BC	MEXICO	N	IMAX	1570	GT	D		75.5	
Papalote Museo del Nino	Mexico City	DF	MEXICO	N	IMAX	1570	GT	F	55.9	78.8	58
Cinepolis IMAX Theatre Universidad	Univesidad	DF	MEXICO	CM	IMAX	1570	SR	F	45.2	69.2	
Explora	Leon	Guanajuato	MEXICO	N	IMAX	1570	GT	F	60.5	77.4	
Planetario Alfa	Garza Garcia	NL	MEXICO	N	IMAX	1570	GT	D		78.8	
Planetario Puebla	Puebla	Puebla	MEXICO	N	IMAX	1570	GT	D		75.5	
Planetario Tabasco 2000	Villahermosa	Tabasco	MEXICO	N	IMAX	1570	GT	D		75.5	
Museo Interactivo de Xalapa	Xalapa	Veracruz	MEXICO	N	IMAX	1570	GT	F	50.9	69.8	
Descubre Museo Interactivo de Ciencia	Aguascalientes		MEXICO	N	IMAX	1570	GT	D		78.7	
Cinepolis Galerías	Guadalajara		MEXICO	CM	IMAX	1570	SR	F			
Modelo Museum of Science and Industry	Toluca		MEXICO	N	IMAX	1570	GT	F	60	80	
Cinepolis Las Americas	Veracruz		MEXICO	N	IMAX	1570	SR	F			
Omniversum	Hague	AR	NETHERLANDS	C	IMAX	1570	GT	D		79	
Aviodrome	Lelystad		NETHERLANDS	CT	CM	870		F			
Village SkyCity Queen Street	Auckland		NEW ZEALAND	CM	IMAX	1570	GT	F	65.3	88.6	
San Miguel Mall of Asia IMAX Theatre	Manila		PHILIPPINES	C	IMAX	1570	GT	F	72	95	
Orange IMAX Katowice	Katowice		POLAND	CM	IMAX	1570	GT	F	60	79.4	
Orange IMAX Krakow	Krakow		POLAND	CM	IMAX	1570	GT	F	57.1	79	
Orange IMAX Lodz	Lodz		POLAND	CM	IMAX	D	DIG	F	60.1	79.4	
Orange IMAX Theater	Poznan		POLAND	CM	IMAX	1570	GT	F	61	79.4	
Orange IMAX Theater	Warsaw		POLAND	CM	IMAX	1570	GT	F	60	79.5	
Multimeios Cultural Centre	Espinho		PORTUGAL	N	IWRK	870		F			



Organization	City	State	Country	Operator	Mfr	Format	Proj	Scrn	Height	Width	Last Row
Villagio Shopping Mall	Doha		QATAR	C	IMAX	1570	GT	F			
Cinema City IMAX Theater Bucharest	Bucharest		ROMANIA	CM	IMAX	1570	GT	F	85.3	121.4	
Nescafé IMAX Theater	Moscow		RUSSIA	CM	IMAX	1570	GT	F	53	74.9	
Kristall IMAX	Perm		RUSSIA	CM	IMAX	1570	SR	F			
ZAO IMAX Iskra	Ufa		RUSSIA	CM	IMAX	1570	SR	F			
Sultan Bin Abdul Aziz Science & Technology Centre	Al Khobar		SAUDI ARABIA	N	IMAX	1570	GT	D		65.6	
Singapore Science Centre	Singapore		SINGAPORE	N	IMAX	1570	GT	D		75.5	
CGV IMAX Theater Ilsan	Goyangsi		SOUTH KOREA	CM	IMAX	D	DIG	F	41.3	70	
CGV IMAX Daegu	Daegu		SOUTH KOREA	CM	IMAX	D	DIG	F	41.3	70	
63 City	Seoul		SOUTH KOREA	C	IMAX	1570	GT	F	59.1	82	
National Science Museum	Taejon		SOUTH KOREA	N	GOTO	1070		D		71	
Imagination Pavilion	Taejon		SOUTH KOREA	N	IMAX	1570	GT	D		88.7	
Museo Elder de la Ciencia y la Tecnologia	Las Palmas	Canary Islands	SPAIN	N	CM	870		F			
Port Vell IMAX Theatre	Barcelona	Cataluna	SPAIN	C	IMAX	1570	GT	FD	68.9	95.2	
IMAX Madrid	Madrid		SPAIN	C	IMAX	1570	GT	FD	68.9	95.2	
Hemisferic	Valencia		SPAIN	N	IMAX	1570	GT	D		78.8	
Akva Pitea Alvdal	Piteå		SWEDEN	C	MEGA	870		D		60	
Swedish Museum of Natural History	Stockholm		SWEDEN	N	IMAX	1570	GT	D		75.5	
Swiss Transport Museum	Lucerne		SWITZERLAND	N	IMAX	1570	GT	F	62.4	82	59
National Science and Technology Museum	Kaohsiung		TAIWAN	N	IMAX	1570	GT	F	56.4	74.4	
National Museum of Natural Science	Taichung		TAIWAN	N	IMAX	1570	GT	D		75.5	
Samsung IMAX Theatre	Taipei		TAIWAN	C	IMAX	1570	GT	F	69.4	94.5	
Taipei Astronomical Museum	Taipei		TAIWAN	N	IMAX	1570	GT	D		82	
Krungsri IMAX Theatre	Bangkok		THAILAND	C	IMAX	1570	GT	F	65.4	89.4	
AFM Ankara IMAX	Ankara		TURKEY	CM	IMAX	1570	SR	F	52.9	70	
Grand Megaplex Cinemas	Dubai		UAE	CM	IMAX	1570	MPX	F			
Blue Reef Aquarium	Bristol		UK	C	IMAX	1570	SR	F	48.5	66	
Birmingham IMAX at Millennium Point	Birmingham		UK	N	IMAX	1570	GT	F	52.5	72.2	
National Media Museum	Bradford		UK	N	IMAX	1570	SR	F	48	65	
Glasgow Science Centre	Glasgow		UK	N	IMAX	1570	GT	F	62	82	
BFI IMAX Theater	London		UK	N	IMAX	1570	GT	F	65	84	77
Science Museum, London	London		UK	N	IMAX	1570	GT	F	58.1	79.7	
Odeon Manchester	Manchester		UK	CM	IMAX	1570	GT	F	61.7	86.3	
Rheged Centre	Penrith		UK	C	MEGA	870		F	60	80	
McWane Science Center	Birmingham	AL	USA	N	IMAX	1570	GT	D		78.7	
U.S. Space and Rocket Center	Huntsville	AL	USA	N	IMAX	1570	GT	D		67	
Aerospace Education Center	Little Rock	AR	USA	N	IMAX	1570	GT	F	55.8	76	
National Geographic Visitor Center	Grand Canyon	AZ	USA	C	IMAX	1570	GT	F	60	80	
Arizona Science Center	Phoenix	AZ	USA	N	IMAX	1570	SR	F	49	68	55
Harkins Arizona Mills 25	Tempe	AZ	USA	C	IMAX	1570	GT	F	60.1	80.1	71.6
Desert IMAX Theater	Cathedral City	CA	USA	C	IMAX	1570	SR	F	59.9	70	
Regal Hacienda Crossings 20 & IMAX	Dublin	CA	USA	CM	IMAX	1570	GT	F	55.8	76.4	
Edwards Fresno Stadium 21 & IMAX	Fresno	CA	USA	CM	IMAX	1570	SR	F	52.9	70	
Edwards Irvine Spectrum 21 & IMAX	Irvine	CA	USA	CM	IMAX	1570	GT	F	65.6	90	
Rave 18	Los Angeles	CA	USA	CM	IMAX	1570	GT	F	60.5	83.5	72.8
California Science Center	Los Angeles	CA	USA	N	IMAX	1570	GT	F	66.7	90	70
Chabot Space and Science Center	Oakland	CA	USA	N	MEGA	870	35C	D		70	
Edwards Ontario Palace 22 & IMAX	Ontario	CA	USA	CM	IMAX	1570	GT	F	67	89	79.6
Esquire IMAX Theater	Sacramento	CA	USA	C	IMAX	1570	GT	F	59	75.7	
Reuben H. Fleet Science Center	San Diego	CA	USA	N	IMAX	1570	GT	D		76	
AMC Loews Metreon	San Francisco	CA	USA	CM	IMAX	1570	GT	F	75.6	97.6	
Tech Museum of Innovation	San Jose	CA	USA	N	IMAX	1570	GT	D		82	
Nat'l Geographic Theater, Hearst Castle	San Simeon	CA	USA	C	IVRK	870		F	52	70	
AMC Loews Universal City	Universal City	CA	USA	CM	IMAX	1570	GT	F	58.2	79	71.3
Cinemark Carefree Circle & IMAX	Colorado Springs	CO	USA	CM	IMAX	1570	SR	F	52.9	70	
UA Colorado Center 9 & IMAX	Denver	CO	USA	CM	IMAX	1570	SR	F	52	73	
Palace 17 & Odyssey Theater	Hartford	CT	USA	CM	KINO	870		F	51	72	
Maritime Aquarium at Norwalk	Norwalk	CT	USA	N	IMAX	1570	GT	F	57	73	
National Air and Space Museum	Washington	DC	USA	N	IMAX	1570	SR	F	50	75	
National Museum of Natural History	Washington	DC	USA	N	IMAX	1570	GT	F	66	85.3	77
Museum of Discovery and Science	Fort Lauderdale	FL	USA	N	IMAX	1570	GT	F	60	80	66.5
Kennedy Space Center	KSC	FL	USA	N	IMAX	1570	GT	F	52	70	
Kennedy Space Center	KSC	FL	USA	N	IMAX	1570	GT	F	52	70	
National Naval Aviation Museum	NAS Pensacola	FL	USA	N	IMAX	1570	GT	F	63	87	82
Regal Pointe 21 & IMAX	Orlando	FL	USA	CM	IMAX	1570	GT	F	64	84.7	
Orlando Science Center	Orlando	FL	USA	N	CDC	1570		D		79	
World Golf Hall of Fame	Saint Augustine	FL	USA	C	IMAX	1570	GT	F	59.2	80	
Challenger Learning Center	Tallahassee	FL	USA	N	IMAX	1570	GT	F	50	72	
Channelside Cinemas	Tampa	FL	USA	CM	SONY	D	4K	F	53.5	70	
Museum of Science and Industry	Tampa	FL	USA	N	IMAX	1570	GT	D		78.7	
Fernbank Museum of Natural History	Atlanta	GA	USA	N	IMAX	1570	GT	F	55	72	
Regal Mall of Georgia 20 & IMAX	Buford	GA	USA	CM	IMAX	1570	GT	F	59.4	81.5	
National Infantry Museum	Columbus	GA	USA	N	IMAX	1570	SR	F	53.8	70	
Polynesian Cultural Center	Laie	HI	USA	CT	IMAX	1570	GT	F	65	89	
AMC Star Council Bluffs	Council Bluffs	IA	USA	CM	IMAX	1570	MPX	F	44	70	
Putnam Museum of History and Natural Science	Davenport	IA	USA	N	IMAX	1570	SR	F	57	70	
Science Center of Iowa	Des Moines	IA	USA	N	IMAX	1570	GT	D		65.6	
Edwards Boise Stadium 21 & IMAX	Boise	ID	USA	CM	IMAX	1570	SR	F	59.9	70	
Navy Pier IMAX Theatre	Chicago	IL	USA	C	IMAX	1570	GT	F	62	85.3	
Museum of Science and Industry	Chicago	IL	USA	N	IMAX	1570	GT	D		76	
Regal Lincolnshire 20 & IMAX	Lincolnshire	IL	USA	CM	IMAX	1570	SR	F	52.9	70	
Cinemark Seven Bridges & IMAX	Woodridge	IL	USA	CM	IMAX	1570	SR	F	50	70	
Indiana State Museum	Indianapolis	IN	USA	C	IMAX	1570	GT	F	62	84	72.5
Louisiana Arts and Science Museum	Baton Rouge	LA	USA	N	MEGA	870		D		60	
Entergy IMAX Theatre	New Orleans	LA	USA	N	IMAX	1570	GT	F	53.5	73.6	60
Sci-Port	Shreveport	LA	USA	N	IMAX	1570	GT	D		60	
New England Aquarium	Boston	MA	USA	N	IMAX	1570	GT	F	65	81	73.7
Museum of Science	Boston	MA	USA	N	IMAX	1570	GT	D		72	
Jordan's Furniture	Natick	MA	USA	C	IMAX	1570	SR	F	52.9	68	64.3
Jordan's Furniture	Reading	MA	USA	C	IMAX	1570	SR	F	65.5	84.4	77.3
Maryland Science Center	Baltimore	MD	USA	N	IMAX	1570	GT	F	54.5	72	68
Saco Cinemagic & IMAX	Saco	ME	USA	CM	IMAX	1570	MPX	F	44	70	
The Henry Ford	Dearborn	MI	USA	N	IMAX	1570	GT	F	62	85	73

Organization	City	State	Country	Operator	Mfr	Format	Proj	Scrn	Height	Width	Last Row
Detroit Science Center	Detroit	MI	USA	N	IMAX	1570	GT	D		67.5	
NCG Trillium Cinemas	Grand Blanc	MI	USA	CM	IMAX	1570	MPX	F	40	70	
Celebration! Village IMAX Theater	Grand Rapids	MI	USA	CM	IMAX	1570	SR	F	52.9	70	
Celebration! Cinema IMAX Theater	Lansing	MI	USA	CM	IMAX	D	DIG	F	45	70	
Great Clips IMAX Theatre	Apple Valley	MN	USA	C	IMAX	1570	GT	F	63.8	87.6	
Atlantis 15 Theatres	Burnsville	MN	USA	CM	unk	D		F	42.7	72.6	
Duluth OMNIMAX Theatre	Duluth	MN	USA	C	IMAX	1570	GT	D		72	
Cinemagic Metropolitan	Saint Michael	MN	USA	CM	unk	D		F	42.7	72.6	
Science Museum of Minnesota	Saint Paul	MN	USA	N	IMAX	1570	GT	FD		76	
Valleyfair Family Amusement Park	Shakopee	MN	USA	CT	IMAX	1570	GT	F	60	81	
Branson's IMAX Entertainment Complex	Branson	MO	USA	C	IMAX	1570	GT	F	62.3	84	72
Science City at Union Station	Kansas City	MO	USA	N	CDC	1570		F	56	78	
Saint Louis Science Center	Saint Louis	MO	USA	N	IMAX	1570	GT	D		79	
Ronnies 20 Cine	Sappington	MO	USA	CM	IMAX	1570	MPX	F	52.5	69.9	
Davis Planetarium	Jackson	MS	USA	N	MEGA	870		D		60	
Yellowstone IMAX Theatre	West Yellowstone	MT	USA	C	IMAX	1570	GT	F	56.9	76.8	
Discovery Place, Inc.	Charlotte	NC	USA	N	IMAX	1570	GT	D		79	
Marbles Kids Museum	Raleigh	NC	USA	N	IMAX	1570	SR	F	52	70	64.7
Hastings Museum	Hastings	NE	USA	N	MEGA	870	35C	F	52	69.2	
Henry Doorly Zoo	Omaha	NE	USA	N	IMAX	1570	GT	F	61	84	64
Tropicana Casino And Resort	Atlantic City	NJ	USA	C	IMAX	1570	SR	F	55	75	
Liberty Science Center	Jersey City	NJ	USA	N	IMAX	1570	GT	D		88.5	
New Mexico Museum of Natural History	Albuquerque	NM	USA	N	IWRK	870		F	49	65	50
National Bowling Stadium	Reno	NV	USA	N	IWRK	870		F			
Cradle of Aviation Museum	Garden City	NY	USA	N	IMAX	1570	GT	D		76	
Regal New Roc City 18 & IMAX	New Rochelle	NY	USA	CM	IMAX	1570	GT	F	59.5	81.5	
AMC Loews Lincoln Square	New York	NY	USA	CM	IMAX	1570	GT	F	75.6	101	
Tinseltown & IMAX	Rochester	NY	USA	CM	IMAX	1570	SR	F	52.9	70	
Rochester Museum and Science Center	Rochester	NY	USA	N	IWRK	870		D		65	
Museum of Science and Technology	Syracuse	NY	USA	N	IMAX	1570	GT	D		65.5	
IMAX Theatre at Palisades Center	West Nyack	NY	USA	C	IMAX	1570	GT	F	53.8	74	
Regal Transit Center 18 & IMAX	Williamsville	NY	USA	CM	IMAX	1570	SR	F	52.9	72	
Cincinnati Museum Center	Cincinnati	OH	USA	N	IMAX	1570	GT	D		72	
Great Lakes Science Center	Cleveland	OH	USA	N	IMAX	1570	GT	D		79	
COSI Columbus	Columbus	OH	USA	N	IWRK	870		F	61	83	
U.S. Air Force Museum Foundation	Dayton	OH	USA	N	IMAX	1570	GT	F	60	80	
Science Museum Oklahoma	Oklahoma City	OK	USA	N	CDC	1570		D		70	
Cinemark Tulsa & IMAX	Tulsa	OK	USA	CM	IMAX	1570	SR	F	52.9	71.5	
Evergreen Aviation Museum	McMinnville	OR	USA	N	IMAX	1570	SR	F	53	70	
Oregon Museum of Science and Industry	Portland	OR	USA	N	IMAX	1570	GT	D		79	
Whitaker Center for Science and the Arts	Harrisburg	PA	USA	N	IMAX	1570	GT	F	65	82	56.5
UA King of Prussia 16 & IMAX	King of Prussia	PA	USA	CM	IMAX	1570	SR	F	52.2	73	
Franklin Institute Science Museum	Philadelphia	PA	USA	N	IMAX	1570	GT	D		70	
Carnegie Science Center	Pittsburgh	PA	USA	N	IMAX	1570	GT	D		79	
RC Reading Movies 11 & IMAX	Reading	PA	USA	CM	IMAX	D	DIG	F	42	70	63.5
Cinemark IMAX at Pittsburgh Mills	Tarentum	PA	USA	CM	IMAX	1570	MPX	F			
Providence Place Cinemas 16	Providence	RI	USA	CM	IMAX	1570	GT	F	61	81	67.5
Myrtle Beach IMAX 3D Theater	Myrtle Beach	SC	USA	C	IMAX	1570	GT	F	60.1	82.7	
Great Escape Theatre Simpsonville	Simpsonville	SC	USA	CM	IMAX	D	DIG	F	40	70	
Washington Pavilion of Arts and Sciences	Sioux Falls	SD	USA	N	IWRK	870		D		60	
Tennessee Aquarium	Chattanooga	TN	USA	N	IMAX	1570	GT	F	65	89	80
Malco Paradiso	Memphis	TN	USA	CM	KINO	870	35C	F	50	70	
Regal Opry Mills 20 & IMAX	Nashville	TN	USA	CM	IMAX	1570	GT	F	65.6	90	
Bob Bullock Texas State History Museum	Austin	TX	USA	N	IMAX	1570	GT	F	61.3	83.8	70
Cinemark 17 & IMAX	Dallas	TX	USA	CM	IMAX	1570	SR	F	52.9	70.7	
Museum of Nature and Science	Dallas	TX	USA	N	IMAX	1570	GT	D		78.7	
Fort Worth Museum of Science and History	Fort Worth	TX	USA	N	IMAX	1570	GT	D		80	
Moody Gardens	Galveston	TX	USA	N	IMAX	1570	GT	F	60	79.2	70.3
Edwards Houston Marq'e 23 & IMAX	Houston	TX	USA	CM	IMAX	1570	GT	F	57	75	69
Houston Museum of Natural Science	Houston	TX	USA	N	IMAX	1570	GT	F	59	80	
Central Texas College	Killeen	TX	USA	N	MEGA	870		D		60	
IMAX Theatre San Antonio Rivercenter	San Antonio	TX	USA	C	IMAX	1570	GT	F	62	85	
IMAX 3D Theatre San Antonio Rivercenter	San Antonio	TX	USA	C	IMAX	1570	SR	F	52.9	70	
Santikos Palladium 19 and IMAX	San Antonio	TX	USA	CM	IMAX	1570	MPX	F	44	70	
Clark Planetarium	Salt Lake City	UT	USA	N	IMAX	1570	SR	F	55	69.8	
Zion Canyon Giant Screen Theater	Springdale	UT	USA	C	CHRIS	D	CP2000	F	60	82	
Steven F. Udvar-Hazy Center	Chantilly	VA	USA	N	IMAX	1570	GT	F	62.3	85.5	71.7
Virginia Air and Space Center	Hampton	VA	USA	N	IMAX	1570	GT	F	50	70	
Science Museum of Virginia	Richmond	VA	USA	N	IMAX	1570	GT	D		76	
Virginia Aquarium and Marine Science Center	Virginia Beach	VA	USA	N	IMAX	1570	GT	F	50	80	
Pacific Science Center (Boeing)	Seattle	WA	USA	N	IMAX	1570	GT	F	59.4	76.4	
Riverfront Park	Spokane	WA	USA	C	IMAX	1570	GT	F	53	69	
AMC Star Fitchburg 18	Fitchburg	WI	USA	CM	IMAX	1570	MPX	F	44	70	
Humphrey IMAX Dome Theater	Milwaukee	WI	USA	N	IMAX	1570	GT	D		73.8	
Clay Center for the Arts and Sciences	Charleston	WV	USA	N	MEGA	870		D		60	

## Theaters That Do Not Meet the GSCA Specs

Organization	City	State	Country	Operator	Mfr	Format	Proj	Scrn	Height	Width	Last Row
Townsville IMAX Dome Theatre	Townsville	QLD	AUSTRALIA	C	IMAX	1570	GT	D		58	
Australian Centre for the Moving Image	Melbourne	VIC	AUSTRALIA	N	KINO	870		F			
Telus World of Science Edmonton	Edmonton	AB	CANADA	N	IMAX	1570	GT	F	42.8	62.5	55
Cineplex SilverCity Gloucester	Gloucester	ON	CANADA	CM	IMAX	1570	MPX	F	36.3	68.2	
IMAX Theatre Beijing UME	Beijing		CHINA	CM	IMAX	1570	MPX	F	45.5	74.1	
Changchun 4D Theater	Changchun		CHINA	CT	MEGA	870		F	40	60	
Children's Palace	Chongqing		CHINA	N	IMAX	1570	GT	D		59	
Chongqing Science and Technology Museum	Chongqing		CHINA	N	IMAX	1570	MPX	F			
Hong Kong Airport Authority	Hong Kong		CHINA	N	IWRK	870		F	44	64	
UA MegaBox	Kowloon Bay		CHINA	CM	IMAX	1570	MPX	F	37.3	58.1	
Studio City IMAX Theater	Wuhan		CHINA	CM	IMAX	1570	MPX	F	39.9	69.3	
Malecon 2000 Foundation	Guayaquil		ECUADOR	N	IMAX	1570	GT	D		59	
Bibliotheca Alexandrina	Alexandria		EGYPT	N	MEGA	870		D		46	
Egyptian Military Academy	Cairo		EGYPT	N	GOTO	1070		D		59	
Tietomaa Science Center, Oulu	Oulun Kapunki		FINLAND	N	IWRK	870		F	40	52	
Futuroscope IMAX Solido Theatre	Jaunay-Clan		FRANCE	CT	IMAX	1570	GT	D		58	
Futuroscope 8/70 3D	Jaunay-Clan		FRANCE	CT	unk	870		F			
Filmpalast am ZKM	Karlsruhe		GERMANY	CM	KINO	870		F			
Institut Teknologi Bandung	Bandung		INDONESIA	N	IWRK	870		F			
Cinema City	Ramat-Hasharon		ISRAEL	CM	MEGA	870		F	45	60	
Setagaya Educational Center	Tokyo		JAPAN	N	GOTO	1070		D		52.8	
Minolta Administration Center	Toyokawa-shi		JAPAN	N	IWRK	870		D			
Toyohashi Museum of Natural History	Toyohashi-shi	Aichi Pref.	JAPAN	N	GAKK	870		F	42.9	59.4	
Shiretoko Nature Center	Shari-gun	Hokkaido	JAPAN	N	GAKK	870		F	39.6	66	
Yakushima Environmental and Cult. Village Ctr.	Kumage-gun	Kagoshima Pref.	JAPAN	N	GAKK	870		F	46.2	66	
Osaki Life Learning Center, Japan	Furukawa-shi	Miyagi Pref.	JAPAN	N	GOTO	1070		D		59.4	
Hamaoka Nuclear Exhibition Center	Hamaoka	Shizuoka Pref.	JAPAN	N	IMAX	1570	GT	D		59	
Dogashima Visitor Center	Kamo-gun	Shizuoka Pref.	JAPAN	N	GAKK	870		D			
Marina City Wakayama	Wakayama-shi	Wakayama Pref.	JAPAN	CT	GOTO	1070		D		59.4	
Cinepolis Galerias Valle Oriente IMAX	Monterrey		MEXICO	CM	IMAX	1570	SR	F	44.3	60.7	
Cinepolis IMAX Theatre Perisur	Mexico City	DC	MEXICO	CM	IMAX	1570	SR	F	45.9	57.4	
Cinemex Diana	Cuernavaca	Morelos	MEXICO	CM	IMAX	1570	MPX	F	35.2	55.8	
Planetron	Dwingeloo		NETHERLANDS	N	KINO	870		D		49.5	
New Lineo Cinema City Beloura	Beloura		PORTUGAL	CM	KINO	870		F			
Coca-Cola IMAX Kinostar City	Saint Petersburg		RUSSIA	CM	IMAX	1570	MPX	F	35.1	67.1	
Singapore Discovery Centre, Ltd.	Singapore		SINGAPORE	N	IWRK	870		F	43.8	58.1	
Seoul Land Grand Park Theater 1	Seoul		SOUTH KOREA	C	IWRK	870		F			
Ministry of Science & Technology	Taejeon		SOUTH KOREA	N	IWRK	870		F			
Casa De Las Ciencias	La Coruna		SPAIN	N	unk	870		D		29.7	
Yelmo Cineplex Plaza Mayor	Malaga		SPAIN	CM	IMAX	1570	MPX	F	38.8	63.2	
Caixanova Social Center	Vigo		SPAIN	N	unk	870		F			
Yelmo Cineplex Los Prados	Oviedo	Asturias	SPAIN	CM	IMAX	1570	MPX	F	40.4	67.3	
Yelmo Cineplex IMAX Megapark	Barakaldo	Biscay	SPAIN	CM	IMAX	1570	MPX	F	41.6	73.3	
Cines Ocimax	Palma	Mallorca	SPAIN	CM	CM	870		F	38	54.5	
Liseberg AB	Gothenberg		SWEDEN	CT	IWRK	870		F			
Kreativum	Karlshamn		SWEDEN	N	MEGA	870		D		36.3	
National Museum of Natural Science	Taichung		TAIWAN	N	GOTO	1070		D		33.3	
AFM IstinyePark IMAX Theatre	Istinye-Istanbul		TURKEY	CM	IMAX	1570	MPX	F	32.7	52.3	
Loch Lomond Shores Mgmt Co. Ltd.	Balloch	Dunbartonshire	UK	C	IWRK	870		F	40	60	
Gulf Coast Exploreum Science Center	Mobile	AL	USA	N	IMAX	1570	GT	D		59	
Monrovia Cinema 12	Monrovia	CA	USA	CM	BALL	870		F			
Cannery Row IMAX Theatre	Monterey	CA	USA	C	IMAX	1570	MPX	F	36	65	
San Diego Natural History Museum	San Diego	CA	USA	N	CHRIS	D	CP2-SB	F	22	39	50
Denver Museum of Nature and Science	Denver	CO	USA	N	IMAX	1570	GT	F	44	66	64
Wildlife Experience	Parker	CO	USA	N	IWRK	870		F	45	60	
RC Buckland Hills 18	Manchester	CT	USA	CM	IMAX	1570	MPX	F	23	48	65.9
Brevard Community College	Cocoa	FL	USA	N	IWRK	870		F			
Daytona USA	Daytona Beach	FL	USA	C	IMAX	1570	SR	F	37	57	
Flint Riverquarium	Albany	GA	USA	N	IWRK	870		F	30	40	
Douglass Theatre	Macon	GA	USA	C	MEGA	870		F			
Museum of Aviation	Warner Robins	GA	USA	N	VISTA	870		F	30	44	
Kansas Cosmosphere and Space Center	Hutchinson	KS	USA	N	IMAX	1570	GT	D		44	
RC Stonybrook 20	Louisville	KY	USA	CM	IMAX	1570	MPX	F	24	46.8	
Louisville Science Center	Louisville	KY	USA	N	IMAX	1570	GT	F	41	58	
Freeport McMoran Science Complex	Kenner	LA	USA	N	MEGA	870		D		55	
RC Ann Arbor 20	Ypsilanti	MI	USA	CM	IMAX	1570	MPX	F			
Arrowhead Community College	Hibbing	MN	USA	N	MEGA	870		D		40.6	
Gateway Arch	Saint Louis	MO	USA	N	CDC	1570		F	40	60	
Century 10	Fargo	ND	USA	C	IWRK	870		F	37.5	50	
New Mexico Museum of Space History	Alamogordo	NM	USA	N	IMAX	1570	GT	D		40	
Brenden Theatre Corp.	Las Vegas	NV	USA	CM	IMAX	1570	SR	F	41	56	51.5
Fleischmann Planetarium	Reno	NV	USA	N	IWRK	870		D		30	
American Museum of Natural History	New York	NY	USA	N	IMAX	1570	GT	F	40	60	
Niagara Falls Adventure Theater	Niagara Falls	NY	USA	C	IWRK	870		F	25	45	
Proctors Theatre	Schenectady	NY	USA	C	IWRK	870		F			
City Center 15: Cinema de Lux	White Plains	NY	USA	CM	IMAX	1570	MPX	F	27.5	59.5	
Springdale 18: Cinema de Lux	Cincinnati	OH	USA	CM	IMAX	1570	MPX	F	27.75	53.5	79.5
Tom Ridge Environmental Center	Erie	PA	USA	N	KINO	870		F	33	45	
Caribbean Cinemas Super Screen	Santurce	PR	USA	C	MEGA	870		F	30	50	
Memphis Museums, Inc.	Memphis	TN	USA	N	IMAX	1570	GT	F	40	50.9	50
Dollywood	Pigeon Forge	TN	USA	CT	IWRK	870		F	30	50	
Colleyville Cinema Grille and IMAX	Colleyville	TX	USA	CM	IMAX	1570	MPX	F	41.7	64.3	
USS Lexington Museum	Corpus Christi	TX	USA	N	MEGA	870		F	30	40	
Cook Center, Navarro College	Corsicana	TX	USA	N	MEGA	870		D		59.4	
Science Spectrum	Lubbock	TX	USA	N	CDC	1570		D		58	
Silverado 19 IMAX	Tomball	TX	USA	CM	IMAX	1570	MPX	F	45	71	77
North American Museum of Ancient Life	Lehi	UT	USA	N	CHRIS	D		F	46	66	
Science Museum of Western Virginia	Roanoke	VA	USA	N	MEGA	870		D		40	
Pacific Science Center (Eames)	Seattle	WA	USA	N	IMAX	1570	GT	F	34.5	58	



# Small Exhibitors Allege Imax Conflict of Interest

(from **IMAX** on page 1)

spective clients with a disclaimer that it is not to be taken as a guarantee of actual performance. He added, "If your client did in fact rely solely on the estimated projections provided in the standard materials (or on alleged unsubstantiated statements of performance), which is a very dubious argument considering the sophistication of your client, your client would be negligent indeed for entering into a contract on that basis alone."

CineMagic's suit claimed that Imax had assured CineMagic that the IMAX digital system "was 3-4 years away as of 2006," and that a joint-venture deal, such as it had recently begun with other exhibitors, "would not be profitable for CineMagic." In 2007, shortly after CineMagic signed the contract, Imax started inviting customers to Toronto to see the prototype IMAX digital projection system, which it said would be rolled out in a year. (The system was installed in theaters starting in July 2008.) CineMagic's suit claims:

"Imax misrepresented the joint venture agreements and its digital efforts because it was desperate for licensing/sales revenues of its existing film based systems which were the primary source of its revenues and a key driver of its stock price at the time. It is suspected that Imax was well aware of the radical changes it was planning to its business model and the ill consequences it would have on those it was licensing/selling film based systems at the time."

As the St. Michael theater began operations in 2007, attendance was well below projections, and the theater lost money. "CineMagic began to question the validity of Imax's business plan and held discussions with Imax particularly about the serious lack of demand for IMAX 2D and 3D educational and documentary films."

The exhibitor also requested a JV deal for the Burnsville IMAX house, which had been built "at an expense of roughly \$1,000,000 more than needed to build a normal 35mm film theater." Imax refused. On learning of the poor performance of the St. Michael theater and AMC's 100-screen JV deal with Imax, announced in December 2007, "CineMagic's lenders refused to finance the Burnsville" IMAX system.

Asserting that Imax was in default of the terms of the contract, CineMagic with-

attorney Skinner claimed that CineMagic was "intentionally and wrongfully trading off of Imax's name and trademark in relation to the Burnsville complex," which had opened a few weeks earlier. He noted that even though no IMAX projector had been installed, the theater was named the "Atlantis 15 IMAX" and that several local news reports had referred to it as such. The letter demanded that CineMagic "cease and desist" using the IMAX trademark in Burnsville and pay more than \$1.2 million outstanding, a balance of about \$112,000 on the St. Michael theater and \$1.1 million for the Burnsville system.

On Sept. 18, 2008, Imax sent CineMagic notice that it was terminating the contract, demanding payment of \$1.9 million, including the amounts due on the two projectors and accelerated minimum payments of the \$50,000 annual service contract totaling almost \$650,000. The letter also demanded that CineMagic return the St. Michael pro-

jector and stop all uses of the IMAX trademarks.

In its December 2008 response to CineMagic's suit, Imax denied virtually all of CineMagic's allegations, asserting that CineMagic's exclusivity rights "were terminated as a result of CineMagic's breach" of the contract, and that the contract did not require it to offer CineMagic the digital system. Imax also countercharged CineMagic with breach of contract, trademark infringement, false advertising, deceptive trade practices, and other charges.

The St. Michael theater stopped screening IMAX films in November 2008, and the projector and IMAX signage were removed a few months later. In June 2009 CineMagic installed 4K digital projectors in the St. Michael and Burnsville theaters, branding them as SXHD, and describing them on its Web site as "True GIANT SCREEN Cinema. With nearly 9 million image pixels (4x more than other giant



*CineMagic's Metropolitan in St. Michael, MN, in 2008.*

held payments for the St. Michael and Burnsville theaters, which in turn led Imax to claim that CineMagic was in default.

CineMagic's suit asserted that the contract required Imax to provide the digital system and gave the chain exclusivity within a certain geographical area. CineMagic claimed that Imax refused to offer a digital system for the St. Michael theater when it became available and signed a deal with AMC in October 2008 to install an IMAX digital system in the exhibitor's multiplex in Edina, MN, which was within CineMagic's exclusive territory.

CineMagic's suit claimed that even though it had fully paid for the first projector, Imax advised **Paramount** and **Warner Bros.** that it was repossessing the system, and advised the studios not to provide the exhibitor any films, harming its reputation with those companies.

In the July 2008 default letter, Imax

screen digital theatres), SXHD is truly 'THE NEXT LEVEL IN GIANT SCREEN CINEMA!'"

After some legal wrangling over the discovery process, during which CineMagic's attorneys caused some invalid subpoenas to be served on other exhibitors, and a last-minute dispute over a non-disparagement clause, the lawsuit was settled in December 2009. The terms of the settlement were not disclosed.

### Sanborn Theatres

Sanborn Theatres is a family-owned company that has been in the exhibition business since 1918. It currently operates 38 screens at four locations in southern California. Its history in the giant-screen business dates to 1998, when it installed a MEGAsystems 8/70 projector in a 35mm house in its Murrieta multiplex for a nine-month test, during which it played four classic GS films, including *Everest* and *Super Speedway*. That system was removed and subsequently replaced in 2002 with a Ballantyne Strong 8/70 projector that ran *Beauty and the Beast*

and the other three Disney films released to giant-screen theaters that year. But with Disney's withdrawal from giant screens after *The Lion King* at the end of 2002, Sanborn's first foray into the GS world ended.

In June 2007, Sanborn contracted with Imax for two IMAX systems, one for a new theater being built in Anaheim, 40 miles southeast of Los Angeles, and the second for a new theater planned for Murrieta, about 40 miles further south. In November 2009 Imax sued Sanborn for breach of that contract, alleging that the exhibitor had not made required payments. Sanborn's counterclaim and other filings lay out the history of the dispute.

The Anaheim theater was originally set

to open in June 2008 and Murrieta was planned for June 2010. The IMAX digital system was in development at the time of the signing, but its rollout had not been scheduled. The contract stated that "Imax will offer the IMAX Digital System to client as soon as practical after such system is developed and marketed in North America, and will not delay in providing such System to Client in the event that the Client elects to upgrade System One [Anaheim]." The Murrieta system was expected to be digital when installed.

The base prices for the systems were

as provided by the contract. The Anaheim theater opened on June 30, 2008, its IMAX system fully paid for.

However, the difficulties in Anaheim also delayed the theater in Murrieta. Sanborn asserts that "with the knowledge and assent of Imax," it delayed making two payments for Murrieta totaling \$330,000 that were due in 2008 and 2009, and that the companies "continued to work with one another for the purpose of achieving the mutual benefits of the Agreement in recognition of the challenging economic climate and the continuing failure and/or inability of Imax to timely deliver the IMAX digital technology." The filing continues, "It was not until sometime later that something caused Imax to abruptly change its course and history of dealing with Sanborn Theatres and to insist upon a strict construction of the Agreement provisions."

That something, Sanborn alleges, was the joint-venture deals with AMC and Regal announced less than a year after Sanborn's signing. "By joining forces with two of the largest and most powerful movie exhibitors in the world, Imax also became a competitor of Sanborn Theatres and

similarly situated small- and medium-sized theater owners, resulting in a conflict of interest which Imax exploited."

Sanborn believes that, from the beginning, the AMC and Regal JV deals included sites within Sanborn's areas of exclusivity and that the chains knew that Sanborn's "contractual rights...were being violated by the joint ventures." Sanborn rejected an offer from Regal to acquire the exclusivity rights in Riverside, and in its filing claims that "what Imax and Regal could not achieve directly they attempted to achieve indirectly." The complaint charges Regal and AMC with intentional interference with contractual relationships.

(see IMAX on page 16)



Sanborn's CinemaFusion theater in Anaheim, CA.

\$1.2 million for Anaheim and \$1.1 million for Murrieta. As in the CineMagic deal, the Sanborn contract included exclusivity zones: a six-mile radius for Anaheim, and an area around Murrieta that included the nearby towns of Temecula and Riverside.

The shopping mall in which the Anaheim theater was being developed experienced financial troubles and construction delays, which delayed the opening of the IMAX. In its filing, Sanborn says it made all payments due, admitting that while "some of the payments...were not made at the time specified in the Agreement...any change ...was accepted by Imax, either explicitly or implicitly," because Imax never asked for interest on the late payments



\* New listing.  
Underlined titles are 3D  
Updated information is printed in **bold**.  
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

#### **Megamind**

*DreamWorks Animation; director: Tom McGrath; producers: Lara Brea, Denise Nolan Cascino; writer: Alan J. Schoolcraft, Brent Simons; executive producers: Stuart Cornfeld, Ben Stiller. Cast: Will Ferrell, Brad Pitt, Jonah Hill, Tina Fey. Release: Nov. 5.*  
– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Harry Potter and the Deathly Hallows, Part I**

*Warner Bros Pictures; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; DP: Eduardo Serra; script: Steve Kloves. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint, Michael Gambon, Ralph Fiennes, Alan Rickman, Helena Bonham Carter, John Hurt. 3D. 160 minutes. Release: Nov. 19.*  
– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Flying High**

*Miro Productores; distributor: tba; director: Gustavo Montalvo; producer: Blanca Forzan; DPs: Eric Goethals, Salvador Angel, Damian Aguilar, Emiliano Gonzales; script: Gustavo Montalvo; executive producers: Maria Rodriguez. Cast: Leonardo Torres, Mariano Castelao, Pablo di Santi. Shot in 5K and 2K digital. 3D. Release: November.*

#### **Tron Legacy: An IMAX 3D Experience**

*Walt Disney Productions; distributor: Walt Disney Company; director: Joseph Kosinski; producers: Sean Bailey, Steven Lisberger, Jeffrey Silver; DP: Claudio Miranda; script: Adam Horowitz, Richard Jefferies, Edward Kitsis. Cast: Michael Sheen, Olivia Wilde, Jeff Bridges, John Hurt, Bruce Boxleitner. 3D. 120 minutes. Release: Dec. 17.*

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Across the World in 50 Years**

*nWave Pictures; distributors: Universal Music Group (US), Studio Canal (Europe); director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; executive producer: Eric Dillens. 3D. Cast: voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. 90 minutes. Release: late 2010.*

– Distribution details and the release date will be announced soon.

**ResEvil**  
**LOTG**

**Mega**  
**HPDH1**  
**FlyHi**  
**T-Rex**

**Tron**  
**WTTR**  
**ATW50**  
**BeyLim**

**GH**  
**Lightn**  
**Body**

**Rescue**

**Flatland**  
**TTA**  
**Tornado**

**HPDH2**  
**BTBW**  
**Dragons**  
**PolarQ**

#### **Beyond Limits 3D (wt)**

*Camera Lucida, Oceana; distributor: tba; director: Alexander Abela; producer: François Bertrand; DP: Joseph Areddy; script: Alexander Abela; executive producer: François Bertrand. Cast: Herbert Nitsch. 3D. Release: late 2010.*

#### **Waking the T-Rex: The Story of Sue 3D**

– D3D Cinema, the Field Museum of Natural History; distributors: D3D Cinema, Giant Screen Films; 3D. 2010.

#### **Our Body 3D: The Human Architecture (wt)**

*Worldentertainment-LA, Inc.; distributors: tba; director: Edward Oleschak; producers: Edward Oleschak, Bob Johnston; DP: Frederic Goodich; script: Drew Hammond, Larry Arrick; score: Thomas Wander; executive producer: Gerhard Perner. Cast: Friedrich Kleinhapfl. 3D. Release: late 2010, early 2011.*

#### **The Green Hornet: An IMAX 3D Experience**

*Sony Pictures Releasing; distributor: Sony Pictures Releasing; director: Michel Gondry; producer: Neal H. Moritz; DP: John Schwartzman; script: Evan Goldberg, Seth Rogen; executive producers: Evan Goldberg, Michael Grillo, Ori Marmur, Seth Rogen, George W. Trendle Jr. Cast: Cameron Diaz, Seth Rogen, Christoph Waltz, Edward Furlong, Tom Wilkinson. 3D. 120 minutes. Release: Jan. 14, 2011.*

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Lightning (wt)**

*3D Consortium, Kalisti Media; distributor: tba; director: Jonathan Kitzen; producers: Jonathan Kitzen, Jordan Klein; script: Jonathan Kitzen, Christian Glawe; DP: Jordan Klein; executive producer: Jonathan Kitzen. 3D. Shot in 4K digital. Release: Jan 10, 2011.*

– August: Filmed natural and initiated lightning strikes in Florida.  
– October: Shooting in Rwanda, in the most lightning-struck area on earth.

#### **Rescue 3D (wt)**

*Air Lift Films; distributor: K2 Communications, Stephen Low Distribution; director: Stephen Low; producer: Pietro Serapiglia. 3D. Release: Early spring 2011.*

– August-September: Filming combined military/Park Service high mountain rescues on Mt. Rainier; interviews at McGuire Air Force Base, NJ; Tanker Airlift Control Center, Scott Air Force Base, IL; reconstruction activity in Haiti; Canadian Navy training exercises in Barbados.

#### **Flatland: Search for the 3rd Dimension**

*Objects in Motion Pictures, RPG Productions; distributor: RPG Productions, Inc.; directors: Jeffrey Travis, Dano Johnson; script: Seth Caplan, Dano Johnson, Jeffrey Travis, from the novel by Edwin A. Abbott; score: Kazmir Boyle; executive producers for giant screen version: Rick Gordon, Ken Randall. Cast: voices of Martin Sheen, Kristen Bell, Michael York, Lee Eddy, Joe Estevez, Tony Hale. 3D. Release: Spring 2011.*  
– Converting the 2007 animated film to GS 3D.

#### **To the Arctic 3D (wt)**

*MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: Spring 2011.*

– July/August: Filmed wildlife footage in Svalbard, Norway.

#### **Tornado Alley (wt)**

*Graphic Films, Giant Screen Films; distributor: Giant Screen Films; director: Sean Casey; producers: Paul Novros, Sean Casey; script: Sean Casey, Paul Novros; DP: Sean Casey; executive producer: Don Kempf. 3D. Release: Spring 2011.*

– Have been filming tornadoes in specially designed intercept vehicle for the past four years, in conjunction with Discovery Channel's Storm Chasers series.  
– April-June: Final shooting season throughout the Midwest.

#### **Harry Potter and the Deathly Hallows, Part II**

*Warner Bros Pictures; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; DP: Eduardo Serra; script: Steve Kloves. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint, Michael Gambon, Ralph Fiennes, Alan Rickman, Helena Bonham Carter, John Hurt. 3D. 160 minutes. Release: June 15, 2011.*

– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### **Born to Be Wild**

*Imax Corporation, Warner Bros.; distributor: Imax Corporation; director: David Lickley; producer: Diane Roberts; DP: David Douglas. 3D. Release: June 2011.*  
– May-July: Filmed at an elephant preserve in Kenya.

#### **Dragons: Real Myths and Unreal Creatures (wt)**

*Productions Thalie; distributor: Distribution Thalie; director: Marc Fafard; producer: Yves Fortin; DP: Sean MacLeod Phillips; script: Marc Fafard. 3D. Release: June 2011.*  
– CGI work is continuing.

#### **Polar Quest (wt)**

*Science North; distributor: Science North; director, producer: David Lickley; DPs: Filipe Teixeira, Reed Smoot; script: Stephen Low; executive producer: Jim Marchbank. Release: June 2011.*

#### **The Ice Age (wt)**

*D3D Cinema; distributor: D3D Cinema, Giant Screen Films; 3D. Release: Summer 2011.*

#### **The Last Reef (wt)**

*Yes/No Productions, Giant Screen Films, Liquid Pictures; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. 3D. Release: Summer 2011.*  
– April – August: Filmed in the south Pacific and western Pacific, Bahamas, and New York City.  
– Principal photography is 95% complete.

#### **Antarctica 3D (wt)**

*Giant Screen Films, Oceans 8 Films; distributor: Giant Screen Films, D3D Cinema; 3D. Release: Summer 2011.*

#### **Outside In**



SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: Nov. 11, 2011.

#### Happy Feet 2

Animal Logic; distributor: Warner Bros.; director, producer, writer: George Miller; Cast: Elijah Wood, Robin Williams, Brad Pitt, Matt Damon, Hank Azaria. 3D. Release: Nov. 18, 2011.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### Air Racers 3D: Forces of Flight (wt)

Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; director: Roger Tonry; producers: Christian Fry, Bernie Laramie; script: Rick Dowlearn; executive producers: Raul Leckie, Jeff Pierce, John Constantine. Cast: Steve Hinton, Jr., Matt Jackson, Brian and Dennis Sanders. 3D. Shot in 4K digital. Release: 2011.

- Shooting will continue later this year.

#### Great White Shark 3D (wt)

Yes/No Productions; distributor: tba; directors, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. 3D. Release: 2011.

- Earlier this year: shooting in New Zealand, at a newly discovered aggregation point with a healthy population of Great Whites that has had little contact with man.
- July-August: Filmed in South Africa with Mike Rutzin, one of the few people who swims freely with Great Whites outside a cage.
- Principal photography is 70% complete.

#### Rocky Mountain Express (wt)

Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producers: Pietro Serapiglia, Alexander Low. Release: 2011.

#### Running With Bulls

San Fermin Films, D4D/ITP; distributor: BIG & Digital; director: Aubrey Powell; DP: Brent Turnbull; producers: Christopher Cary, Jonathan Kitzen; script: Aubrey Powell; executive producers: Simon Crane, Ross Jones, David Campbell-Watson, Christopher Cary. 3D. Shot in 4K digital. Release: 2011.

- July: Filmed in Spain.

#### Time, the 4<sup>th</sup> Dimension (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Distribution Ltd. 3D. Release: 2011.

#### Neuropolis (wt)

National Film Board of Canada; distributor: SK Films; director: Munro Ferguson; producer: Marcy Page; DP: Luka Sanader; script: Munro Ferguson; executive producer: David Verrall. 3D. 43 minutes. Release: 2012.

- Time-lapse sequence has been

shot in New York City.

- Animation and volumetric data rendering are continuing.
- Distribution details and the release date will be announced soon.

#### The Hobbit, Part 1

WingNut Films; distributor: Warner Bros.; director: Guillermo del Toro; DP: Guillermo Navarro; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; executive producers: Callum Greene, Peter Jackson, Fran Walsh. Cast: tba. Release: December 2012.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

#### Humpback Whales (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray; DP: Brad Ohlund. 3D. Release: June 2013.

- Production will begin in October in the South Pacific.

#### Jerusalem 3D (wt)

Arcane Pictures/Cosmic Picture; distributor: tba; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; Aerial DP: Ron Goodman; script: Daniel Ferguson; executive producer: Jake Eberts. 3D. Release: 2013.

- September: scouting.
- Ground filming set for 2011 and 2012.

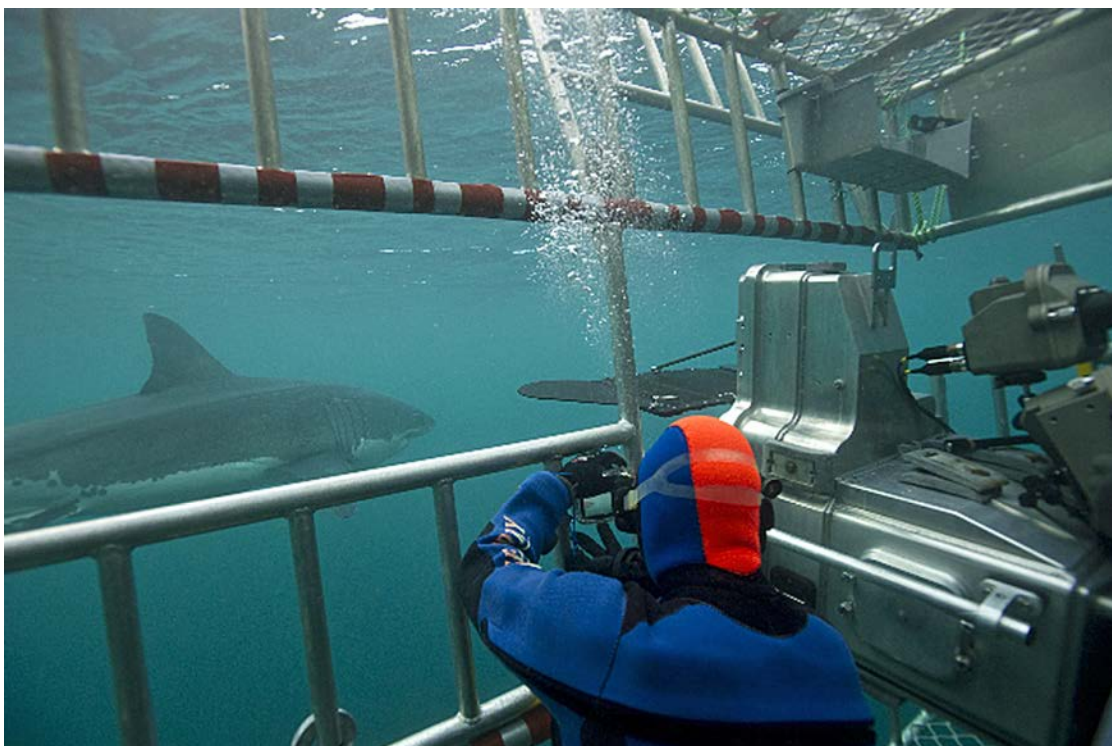
#### Sound 3D: Just Listen (wt)

Foxfire Interactive, Coptor Productions, Masters Digital; digital distributor: BIG & Digital; producers: Brad Lisle, Jeremy Edwardes, Tim Archer. 3D. Release: 2013.

#### One World Ocean 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray; DP: Brad Ohlund. 3D. Release: February 2015.

- Production will begin in October in the South Pacific.



D.J. Roller shooting with his underwater beam-splitter rig for Great White Sharks 3D.

(from **IMAX** on page 13)

In February 2009, Regal issued a press release stating that it would open an IMAX theater in its Temecula multiplex, less than five miles from Sanborn's theater, and within its exclusivity zone. Within two days Regal retracted the announcement. Sanborn's filing asserts that "Regal and AMC began exerting even more pressure on Imax to fulfill their joint venture deals" that violated Sanborn's exclusivity rights.

In May 2009, Imax sent Sanborn a notice of default for failure to pay the \$330,000 it claimed was outstanding, even though "Imax had not previously made formal demand upon Sanborn Theatres for the allegedly past due payments. On the contrary, Imax had advised Sanborn Theatres not to worry about those payments." When Sanborn contacted Imax to resolve the issue, "Imax refused to consider any resolutions of the dispute that did not involve Sanborn Theatres waiving significant rights," including the exclusivity rights.

Sanborn took out a loan to make the \$330,000 payment in June 2009, but Imax refused to accept it and sent a notice of "Termination of Exclusive Rights," demanding that Sanborn "relinquish its exclusivity rights at the Anaheim and Murrieta location and...give up the 'favorable pricing' rights to convert to digital at the Anaheim theater." A few weeks later Imax sent a second letter saying Sanborn was in default, and ordering it to stop using all IMAX trademarks.

In answers to Sanborn's counterclaim, Imax, Regal, and AMC denied all of Sanborn's substantial allegations.

On Nov. 30, 2009, Imax filed its breach of contract suit against Sanborn. In November and December Regal and AMC opened digital IMAX screens in Temecula and Riverside respectively, in time for *Avatar*.

Having paid for the Anaheim system in full, Sanborn continued to operate that theater through the first half of 2010, although it claims that Imax acted to prevent it from getting some DMR films. In May, as Sanborn was about to file its counterclaim, Imax declared Sanborn to be "out of service," which precluded studios from leasing it DMR films. The last IMAX title to run in the theater was *How to Train Your Dragon*, which closed in early May.

In comments to local media, owner

from the IMAX auditorium and six of the theater's 14 screens, while continuing to operate the remaining seven. However, talks between Sanborn and Citicorp eventually broke down, and Sanborn left the theater in August, taking the IMAX MPX projection system with it. Within weeks, AMC opened an IMAX digital screen in Orange, less than three miles away. The lawsuit between Imax and Sanborn is pending.

### Channelside Cinemas

In March 2001 Regal opened a 10-screen multiplex with a 235-seat IMAX SR 3D theater in the Channelside retail center in downtown Tampa, FL, and operated it until 2005 when the center went into bankruptcy. **Howard Edelman**, who then operated four cinemas in the Bronx and Queens boroughs of New York City, took over the theater. He told *LFX* in an August interview that with 18,000 condos being built within a three-mile radius, he and his partner felt that "when they're all done, we'll be in good shape here. Then the world collapsed [with the economic meltdown in 2007]. All those condos were built and they're 85% empty."



*Channelside Cinemas in 2006.*

**Bruce Sanborn** has said that he and his investors have lost more than \$5 million on the Anaheim theater.

In the meantime, the owner of the GardenWalk Mall, in which the Anaheim theater was located, had declared bankruptcy and ownership of the property was taken over by Citicorp. The new owner ordered Sanborn to be out of the building in July, and contacted **UltraStar Cinemas** in San Diego to assume management of the theater. Sanborn began removing seats

In the first year of operations he undertook a major marketing effort, promoting the IMAX on a billboard along the major expressway between Tampa and St. Petersburg. With no other IMAX 3D theaters in the market, and the IMAX at the **Museum of Science and Industry** only showing Hollywood films weeks after their release date, Edelman says his efforts succeeded, and the IMAX "took off." He was able to land a sponsorship deal with **Verizon**, which also heavily promoted the theater.

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In May 2007 **Muvico** opened the Baywalk 20 in St. Petersburg, about 20 miles away, with an IMAX MPX theater. It was a joint venture with Imax, one of the first Imax entered into. Edelman says it cut into his business a little, reducing the number of customers from Clearwater and St. Pete by about 20%.

In September 2008 AMC opened an IMAX digital house in its Veterans Expressway plex in Tampa, about eight miles from Channelside, and in November 2009 it opened another in Oldsmar, FL, about 20 miles away.

Concerned about the effect that three competing IMAX 3D screens were having on his business, Edelman says he met with Imax representatives at the ShoWest conference of theater operators, and asked about converting to IMAX digital. He was told that his 54x70-foot (16x21-meter) screen was too large. (On introducing the system, Imax said it was intended for screens up to 70 feet wide, and the company has since installed it in locations with screens 80 feet wide or greater.)

Last fall Channelside was unable to

book the DMR edition of *Cloudy With a Chance of Meatballs*. When Edelman asked **Sony Pictures** why, he was told Imax decided who would get the prints. When he called Imax, he was told it had been Sony's decision.

He was also unable to get *Avatar*, even after offering to pay for the print. Edelman says his booking agent asked **Twentieth Century Fox** and director **James Cameron** why they were being denied a print, pointing out that Channelside was a top-grosser and had the largest screen in the area. Again he was told that it had been Imax's decision.

Edelman was able to obtain a print of *A Christmas Carol* from Disney by paying for it himself, and that was the last IMAX film he showed. With his supply of films cut off by Imax, he stopped making monthly payments on the service contract. He says Imax has threatened legal action, but hasn't done anything yet. His Imax lease contract expires in December.

In March Edelman installed a Sony 4K digital projector in the IMAX theater, and he says it's been working very well. The

system was financed by Sony and is being paid for through virtual print fees from the studios, and he's had no complaints from his customers. Although he started with a single projector, he expects to add a second shortly, to double the light output.

The exterior and interior IMAX signs have been removed or covered. Imax techs recently removed the DTAC sound system for use in another theater, but left the SR projectors, which have since been disconnected and moved into storage.

Edelman complained to LFX, "We're a small independent. It's myself and my partner, and we've been working this place for six years and finally got it profitable where we're making a few dollars, and Imax is literally trying to put us out of business with AMC. I put IMAX on the map in Tampa, I spent hundreds of thousands of dollars doing it, and then they cut me off."

Imax, Regal, AMC, CineMagic, and Sanborn did not respond to LFX's requests for comment on this article.

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(from **KEMPF** on page 3)

that will positively impact the economics of our industry for many years to come.

Ironically, an initiative intended to help the industry transition to digital projection is proposing technical specifications that could become roadblocks to this new and exciting digital 3D future. Specifically, there is a desire on the part of some to force-fit the 1.33 aspect ratio of the giant screens into the digital realm. While these efforts to preserve unique aspects of the giant screen are well intended, the industry needs to be careful not to prioritize the wishes of a few purists over its clear economic interests, particularly when these desires have little or no relevance as far as audience demand is concerned.

At the heart of digital cinema is **Texas Instruments'** DLP Cinema chip, which is configured around a wide-screen aspect ratio of about 1.9. This technology has proven to be the ideal solution for digital exhibition, and digital 3D cameras are also designed to capture images in this aspect ratio. The reality is that we now live in a

wide-screen world. This fact is not likely to change, despite cries from our niche industry.

That said, as resolution continues to increase, it may yet become possible to project 1.33 images. If such a solution materializes, it is likely to be a relatively simple upgrade, requiring only optical modifications, i.e., new lenses. Whether that will come one, two, or five years from now (or not at all) is hard to assess.

In any case, the wide-screen aspect ratio, filling the width of existing giant screens and using the maximum area of the DLP chip, provides a fantastic viewing experience for audiences. It certainly is not impeding the success of Hollywood DMR releases on giant screens. For theaters, it is simply not an issue worth holding out over.

Ultimately, as more and more giant screen theaters continue to have strong success with their digital 3D screens, these concerns about aspect ratios will go away. In the meantime, those museums that make the switch to digital will be ahead of

the curve in their respective markets.

It should also be noted that the intent of the GSCA giant-screen standards initiative is to differentiate the classic giant screens from newer commercial screens that are significantly smaller in size. The difference in screen area, as seen in *LF Examiner's* chart, is tremendous. Leaving a few feet of screen dark at the top and bottom of existing giant screens is not even in the same ballpark. Multiplex IMAX screens are up to 80% smaller than real giant screens, whereas showing a wide-ratio film on a 1.33 screen reduces the image area by only about 30%. Once again, it is fine to strive for an eventual solution to the aspect ratio issue, but not at the expense of the broader digital transition.

At the same time, the screen sizes of some multiplex theaters have increased significantly in recent years, and could continue to increase as digital technology progresses, allowing commercial operators to tout them as "giant-screen experiences."

(see **KEMPF** on page 18)



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(from **KEMPF** on page 17)

This trend is already evident, as most major multiplex chains have created their own premium brands (e.g. Cinemark's XD, Regal's RPX, and AMC's ETX) which feature bigger screens, enhanced audio systems, and other attributes that were formerly the exclusive domain of "traditional" giant-screen theaters.

This creates an impossible moving target for an industry overly focused on defining itself by technical or dimensional parameters. We seem to have a tendency, when faced by such encroachment, to create a set of finely-tuned definitions and specifications as protection. First is the current GSCA initiative to differentiate the "classic" giant screen market by defining the very essence of a "giant screen." This exercise produced a set of standards and measures by which theaters could stand up and be counted as true giant-screen venues. Most commercial theaters do not meet the specs. But there has been collateral damage: some notable museum theaters do not make the cut. (See "Who is 'Giant Screen'" on page 1.)

The next is a plan to protect our industry with specialized giant screen digital specifications. Here, too, we run the risk of further disenfranchising important museum theaters, including some pioneering members of our industry. Perhaps these efforts to differentiate the giant-screen experience on paper, be they based on size or format (or other more academic parameters), are misguided. Perhaps a more inclusive approach makes more sense, one that cuts straight to the true essence of what makes our community unique. Which leads to my second recommendation:

### **Redefine and expand our industry**

With the genie of digital theater technology out of the bottle, we ought to orient our association's primary focus toward directing the transition from film to digital for our membership. For almost forty years giant screens were nearly the exclusive domain of museum and destination theaters. This advantage has ended, and we must move forward with the work of redefining our industry. While the work to create marketing programs that focus

exclusively on giant screens is important, it should not distract us going forward.

As part of this process, the industry needs to redefine its core and expand beyond the current "giant screen" niche. For our industry to grow, we need to re-orient ourselves around who and what we are: museum and destination-based theaters and educational documentary producers. Our association and its conferences should focus exclusively on this core.

It bodes well for educational documentary producers that new digital 3D theaters are springing up at museums around the world, as this will significantly expand the revenue potential of their films. With this in mind, the industry should shift its focus

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**We need to  
re-orient ourselves  
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theaters and  
educational  
documentary producers.**

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toward content, whether it is showcased on a giant screen or not. This does not mean that there cannot be a giant-screen market or that giant-screen theaters should not continue to look for ways to differentiate themselves.

What it does mean is that the GSCA ought to consider embracing all museum theaters by becoming a broader **Museum Cinema Association** that would include all museums with film or digital theaters of any size. For example, in 2009 my new company, **D3D Cinema**, helped the **Field Museum** in Chicago develop a digital 3D theater that has about 200 seats and a much smaller screen than any traditional GS theater. This venue captured over a quarter million people in its first year. Theaters like this would become members of the MCA. Similar screens would follow.

Yes, the industry would be redefined, but it would become vibrant again. When was the last time a GSCA conference could be characterized as *vibrant*?

Finally and ironically, the emergence of digital technologies may actually enable the classic giant screens to revisit a grand past that many of us in the current GS industry have only heard about. With the lowering of budgets, films might once again be made specifically for dome theaters or on niche topics that would not require wide distribution. While producers would like to make quality films for quality's sake, all too often they are forced to reject great, inspiring treatments because they don't fall into a popular enough genre. As a result, the giant-screen library is filled with films that are perceived as "more of the same" by industry insiders and, more importantly, by our audiences. In many ways, the giant-screen film market has lost its inspiration. But in the new digital 3D world, the possibilities expand considerably, and the industry has the potential to enjoy a true creative resurgence.

To conclude, market forces are inevitably propelling both theaters and producers toward digital 3D. This process has already begun and is picking up steam. The industry has been operating under a fundamentally flawed economic model for a long time, but digital 3D projectors and cameras promise to alter this model for practically everyone's benefit. The giant screen industry and its trade association need to fully embrace this digital future and find ways to help its members leverage their competitive advantages.

In short, what we have before us is the potential for a massive revitalization of the museum-based film market. The GSCA has a choice to make: either get ahead of the game and take a lead role in paving the way for a bright digital 3D future, or risk falling into obscurity and irrelevance.

*Don Kempf is president and founder of Giant Screen Films and D3D Cinema, a long-time and current member of the GSCA Board of Directors, and head of the Distributors Interest Group. He can be reached at [dkempf@gsfilms.com](mailto:dkempf@gsfilms.com).*

# Premiering This Month

## Resident Evil: Afterlife

"The fourth installment of the hugely successful *Resident Evil* franchise, *Resident Evil: Afterlife* is again based on the wildly popular video game series, and will this time be presented in 3D.

"In a world ravaged by a virus infection, turning its victims into the Undead, Alice (Milla Jovovich) continues on her journey



Milla Jovovich stars in *Resident Evil: Afterlife*.

to find survivors and lead them to safety. Her deadly battle with the Umbrella Corporation reaches new heights, but Alice gets some unexpected help from an old friend. A new lead that promises a safe haven from the Undead takes them to Los Angeles, but when they arrive the city is overrun by thousands of Undead – and Alice and her comrades are about to step into a deadly trap."

Rated R for sequences of strong violence and language.

Written and directed by Paul W.S. Anderson, produced by Jeremy Bolt, Paul W.S. Anderson, Robert Kulzer, Don Carmody, Bernd Eichinger, and Samuel Hadida, with executive producers Martin Moszkowicz and Victor Hadida. Starring Milla Jovovich, Ali Larter, Kim Coates, Shawn Roberts, Spencer Locke, with Boris Kodjoe and Wentworth Miller.

Produced by Constantin Film, Davis Film, and Impact Pictures and distributed by Screen Gems. The film has been converted to 15/70 and IMAX digital 3D with the IMAX DMR process and will be released to conventional and IMAX theaters on Sept. 10.

## Legend of the Guardians

"Acclaimed filmmaker Zack Snyder (*300*, *Watchmen*) makes his animation debut with this fantasy family adventure. The film follows Soren, a young owl enthralled by his father's epic stories of the Guardians of Ga'Hoole, a mythic band of winged warriors who fought a great battle to save all of owlkind from the evil Pure Ones. While Soren dreams of someday joining his heroes, his older brother, Kludd, scoffs at the notion, and yearns to hunt, fly, and steal his father's favor from his younger sibling.

"But Kludd's jealousy has terrible consequences – causing both owlets to fall from their treetop home and right into the talons of the Pure Ones. Now it is up to Soren to make a daring escape with the help of other brave young owls. Together they soar across the sea and through the mist to find the Great Tree, home of the legendary Guardians of Ga'Hoole – Soren's only hope of defeating the Pure Ones and saving the owl kingdoms."

Rated PG for some sequences of scary action.

Directed by Zack Snyder, written by John Orloff and Emil Stern, based on the novel by Kathryn Lasky. Produced by Zareh Nalbandian with executive producers Donald De Line, Deborah Snyder, Lionel Wigram, Chris deFaria, Kathryn Lasky, and Bruce Berman. Cast: the voices of Emily Barclay, Abbie Cornish, Ryan Kwanten, Anthony LaPaglia, Miriam Margolyes, Helen Mirren, Sam Neill, Richard Roxburgh, Geoffrey Rush, Jim Sturgess, Hugo Weaving, David Wenham.

Produced by Animal Logic and Warner Bros. Pictures and distributed by Warner Bros. Pictures. 3D. The film has been converted to 15/70 and IMAX digital 3D with the IMAX DMR process and will be released to conventional and IMAX theaters on Sept. 24.

## Worldwide LF Theater Inventory

As of September 1, 2010

C = Commercial Standalone CT = Theme Park  
CM = Multiplex I = Institutional

### By Format and Operator Type

		C	CM	CT	I	Total
Africa	8/70				1	1
	15/70				1	1
	Total				2	2
Asia/Pac	D	2	23			25
	8/70	3		3	20	26
	10/70			1	16	17
	15/70	11	7	2	28	48
	Total	16	30	6	64	116
Europe	D		19			19
	8/70	3	5	4	9	21
	15/70	8	18	5	12	43
	Total	11	42	9	21	83
Middle East	D		1			1
	8/70		1			1
	10/70				1	1
	15/70	1	4		2	7
	Total	1	6		3	10
North America	D	1	145		2	148
	8/70	6	3	1	24	34
	15/70	24	51	3	89	167
	Total	31	199	4	115	349
South America	D	1	1			2
	8/70				1	1
	15/70	1	3		1	5
	Total	2	4		2	8
World	D	4	189		2	195
	8/70	12	9	8	55	84
	10/70			1	17	18
	15/70	45	83	10	133	271
	Total	61	281	19	207	568

### By 2D / 3D

	2D	3D	Total
Africa	1	1	2
Asia/Pac	64	52	116
Europe	30	53	83
ME	2	8	10
NA	98	251	349
SA	2	6	8
Total	197	371	568

### By Screen

	Dome	Flat	Conv.	Total
Africa	1	1		2
Asia/Pac	49	67		116
Europe	13	67	3	83
ME	2	8		10
NA	51	296	2	349
SA	2	6		8
Total	118	445	5	568

# Bookings: September 2010 by Film

## 695 bookings of 76 films in 372 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AfricAdv	Krakow CC	2/09	2/11	Fairbanks Reg		8/27/10	9/10	Perth HCL		8/10	9/10
	Lucerne	9/09	9/10		Fairfield Reg	8/27/10	9/10		Phoenix DR AMC	8/27/10	9/10
	Nuremberg	1/1/10	6/14/11		Fort Myers Reg	8/27/10	9/10		Phoenix DV AMC	8/27/10	9/10
AIWC	Mobile	6/9/10	10/10		Garland AMC	8/27/10	9/10		Plainville AMC	8/27/10	9/10
Alamo	San Antonio 2D				Gateshead Ode	8/27/10	9/10		Portage GQT	8/27/10	9/10
Alps	Memphis Pink	11/25/09	11/10		Glasgow	8/27/10	9/10		Quebec	8/27/10	9/10
Amazon	Orlando SC	3/12/10	9/11/10		Glendale AMC	8/27/10	9/10		Reading RCT	8/27/10	9/10
Animalop	Spokane RP	8/21/09	9/14/10		Grand Blanc NCG	8/27/10	9/10		Richmond Cpx	8/27/10	9/10
	Birmingham AL	5/28/10	11/18/10		Greenwich Ode	8/27/10	9/10		Riverside AMC	8/27/10	9/10
	Calgary TWS	10/31/09	10/10		Guadalajara Cpl	9/10	9/10		Rouen PN	8/27/10	9/10
	Detroit SC	3/18/09	3/11		Guatemala City Alb	9/10	9/10		Rowland Heights AMC	8/27/10	9/10
	Fort Worth	11/23/09	11/20/10		Gwangju CGV	8/10	9/10		Sacramento Imx	8/27/10	9/10
	Guayaquil	1/1/10	1/1/11		Hamilton AMC	8/27/10	9/10		Saint Petersburg Muv	8/27/10	9/10
	Harrisburg	9/8/09	9/10		Hampton AMC	8/27/10	9/10		Saint Petersburg NA	8/10	9/10
	Little Rock AEC	2/3/10	1/1/11		Harahan AMC	8/27/10	9/10		San Diego AMC	8/27/10	9/10
	Lucerne	6/1/09	6/11		Henderson Reg	8/27/10	9/10		San Diego Reg	8/27/10	9/10
	Pittsburgh CSC	1/1/10	1/1/11		Highlands Ranch AMC	8/27/10	9/10		San Jose AMC	8/27/10	9/10
	Raleigh	4/7/10	4/9/11		Hodgkins AMC	8/27/10	9/10		San Jose Rep	9/10	9/10
	San Diego RHF	12/13/08	12/12/10		Homestead AMC	8/27/10	9/10		Sandy	8/27/10	9/10
	Spokane RP	6/11/10	6/11		Hong Kong IS UA	8/10	9/10		Santa Clara AMC	8/27/10	9/10
	Tijuana	7/1/10	7/11		Hong Kong MB UA	8/10	9/10		Sao Paulo	9/10	9/10
	Valencia Spn	12/19/09	12/19/10		Honolulu Reg	8/27/10	9/10		Seattle PSC 2	8/27/10	9/10
	Arabia3D	Ankara AFM	8/11/10	2/10/11		Houston GP AMC	8/27/10	9/10		Seattle TP Reg	8/27/10
Atlanta FMNH		3/17/10	3/11		Ilsan CGV	8/10	9/10		Seoul CGV	8/10	9/10
Austin		2/12/10	2/11		Independence AMC	8/27/10	9/10		Seoul Wanh CGV	8/10	9/10
Boston MOS		2/24/10	2/11		Irvine Reg	8/27/10	9/10		Shobu 109	9/10	9/10
Des Moines		4/29/10	4/11		Jacksonville AMC	8/27/10	9/10		Simi Valley Reg	8/27/10	9/10
Fort Lauderdale		2/12/10	2/11		Juarez Cpl	9/10	9/10		Simpsonville GE	8/27/10	9/10
Istanbul AFM		8/11/10	2/10/11		Kansas City AMC	8/27/10	9/10		South Gate Reg	8/27/10	9/10
Kuwait SCK		5/25/10	5/11		Kawasaki 109	9/10	9/10		South Miami AMC	8/27/10	9/10
Louisville SC		6/12/10	6/11/11		Kennesaw AMC	8/27/10	9/10		Southampton Ode	8/27/10	9/10
Mexico City Pap		5/15/10	11/15/10		Kent AMC	8/27/10	9/10		Spokane AMC	8/27/10	9/10
Raleigh		2/17/10	2/11		King of Prussia Reg	8/27/10	9/10		Springdale NA	8/27/10	9/10
Richmond SMV		2/14/10	9/18/10		Knoxville Reg	8/27/10	9/10		Sterling Hts AMC	8/27/10	9/10
Saint Paul SMM		3/17/10	3/11		Lacey Reg	8/27/10	9/10		Stockton Reg	8/27/10	9/10
San Jose Tech		2/12/10	2/11		Lansing Cel	8/27/10	9/10		Stony Brook AMC	8/27/10	9/10
Galveston		11/25/09	9/10		Las Vegas RR Reg	8/27/10	9/10		Sunrise Reg	8/27/10	9/10
Avatar		Arlington TX AMC	8/27/10			Las Vegas SA Reg	8/27/10	9/10		Sydney HCL	8/10
	Plainville AMC	8/27/10			Little Rock DT	8/27/10	9/10		Sydney WBS	8/10	9/10
	Simpsonville GE	8/27/10			Liverpool Ode	8/27/10	9/10		Tallahassee AMC	8/27/10	9/10
AvatarSE	Alexandria AMC	8/27/10	9/10		Livonia AMC	8/27/10	9/10		Tampa AMC	8/27/10	9/10
	Alhambra Reg	8/27/10	9/10		London BFI	8/27/10	9/10		Temecula Reg	8/27/10	9/10
	Aliso Viejo Reg	8/27/10	9/10		Long Beach Reg	8/27/10	9/10		Tempe Har	8/27/10	9/10
	Anchorage Reg	8/27/10	9/10		Los Angeles CC AMC	8/27/10	9/10		Tigard Reg	8/27/10	9/10
	Arcadia AMC	8/27/10	9/10		Los Angeles RMP	8/27/10	9/10		Toluca Cpl	9/10	9/10
	Arlington TX AMC	8/27/10	9/10		Los Angeles UC AMC	8/27/10	9/10		Ufa Zao	8/10	9/10
	Auburn Hills AMC	8/27/10	9/10		Lynnwood AMC	8/27/10	9/10		Wauwatosa AMC	8/27/10	9/10
	Augusta Reg	8/27/10	9/10		Lyon PN	8/27/10	9/10		West Nyack Imx	8/27/10	9/10
	Baltimore AMC	8/27/10	9/10		Manchester Ode	8/27/10	9/10		West Palm Beach Muv	8/27/10	9/10
	Batavia GQT	8/27/10	9/10		Manila NE SM	8/27/10	9/10		Westlake Reg	8/27/10	9/10
	Bellevue LSC	8/27/10	9/10		Melbourne HCL	8/10	9/10		Westminster Pro AMC	8/27/10	9/10
	Bensalem AMC	8/27/10	9/10		Melbourne MV	8/10	9/10		White Plains NA	8/27/10	9/10
	Birmingham UK	8/27/10	9/10		Mesa DT	8/27/10	9/10		Wimbledon Ode	8/27/10	9/10
	Boston AMC	8/27/10	9/10		Mesquite AMC	8/27/10	9/10		Woodbridge Cpx	8/27/10	9/10
	Brooklyn SB Reg	8/27/10	9/10		Mexico City Per Cpl	9/10	9/10	Beavers	Pittsburgh CSC	7/22/09	12/30/10
	Busan CGV	8/10	9/10		Mexico City Uni Cpl	9/10	9/10		Singapore SC	5/1/10	10/31/10
Bugs	Camarillo Reg	8/27/10	9/10		Midlothian Reg	8/27/10	9/10		Birmingham AL	3/13/10	9/10
	Cardiff Ode	8/27/10	9/10		Mississauga Cpx	8/27/10	9/10		Calgary TWS	9/12/10	7/11
	Cebu SM	8/27/10	9/10		Monterrey Cpl	9/10	9/10		Milwaukee	9/14/10	6/11/11
	Charleston SC	8/27/10	9/10		Montreal Cpx	8/27/10	9/10		Omaha Zoo	5/1/10	10/31/10
	Charleston SC SEC	8/27/10			Morrow AMC	8/27/10	9/10		Portland OMSI	7/3/09	11/30/10
	Charlotte Reg	8/27/10	9/10		Moscow KS NA	8/10	9/10	CDS	Atlanta FMNH	7/2/10	12/17/10
	Chicago Imx	8/27/10	9/10		Moscow NA	8/10	9/10		Seattle PSC 2	3/12/10	9/6/10
	Columbus ETC AMC	8/27/10	9/10		Mumbai	8/27/10	9/10	CRA	Athens Eug	3/10/10	3/11
	Columbus LTC AMC	8/27/10	9/10		Nagoya 109	9/10	9/10		Guayaquil	3/1/10	2/11
	Concord AMC	8/27/10	9/10		National City AMC	8/27/10	9/10		Kolkata SC	5/5/10	11/10
	Covina AMC	8/27/10	9/10		New York LS AMC	8/27/10	9/10		Omaha Zoo	12/30/09	9/10
	Curitiba	9/10	9/10		Newport AMC	8/27/10	9/10		Shakopee	5/10	11/10
	Daegu CGV	8/10	9/10		Noblesville GQT	8/27/10	9/10	D&W3D	Barcelona	12/16/09	12/31/10
	Danvers AMC	8/27/10	9/10		Oklahoma City AMC	8/27/10	9/10		Berlin CS	3/13/08	12/10
	Deer Park Reg	8/27/10	9/10		Orange AMC	8/27/10	9/10		Bristol	10/23/09	12/31/10
	Denver CC Reg	8/27/10	9/10		Orange Park AMC	8/27/10	9/10		Columbus COSI	3/17/10	12/31/10
Eden Prairie AMC	8/27/10	9/10		Orlando AMC	8/27/10	9/10		Copenhagen	4/3/09	12/10	
Edina AMC	8/27/10	9/10		Orlando WL Reg	8/27/10	9/10		Madrid	12/16/09	12/31/10	
Avatar	El Dorado Hills Reg	8/27/10	9/10		Osaka 109	9/10	9/10		Nagoya OT	4/1/10	12/10
	Elizabeth AMC	8/27/10	9/10		Paramus AMC	8/27/10	9/10		Nuremberg	3/13/08	12/10
	Emeryville AMC	8/27/10	9/10		Paris DV PN	8/27/10	9/10		Paris Geo	6/10/09	12/10
	Escondido Reg	8/27/10	9/10		Paris Ivry PN	8/27/10	9/10		Parker	2/6/10	12/31/10
	Evansville Sho	8/27/10	9/10		Perm	8/10	9/10		Penrith	7/17/10	12/31/10



Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
DinoAliv	San Antonio 3D	8/13/09	12/10	Edina AMC	Edina AMC	8/20/10	9/10	Philadelphia	Philadelphia	8/20/10	9/10
	Sioux Falls	5/1/10	12/10		El Dorado Hills Reg	8/20/10	9/10		Phoenix DR AMC	8/20/10	9/10
	Duluth	11/26/09	10/30/10		Emeryville AMC	8/20/10	9/10		Phoenix DV AMC	8/20/10	9/10
	Erie	7/10	7/11		Escondido Reg	8/20/10	9/10		Pittsburgh CSC	8/10	9/10
	Kansas City Sci	6/1/10	12/31/10		Evansville Sho	8/20/10	9/10		Plainville AMC	8/20/10	9/10
	Karlshamn	6/09	11/10		Fairbanks Reg	8/20/10	9/10		Portage GQT	8/20/10	9/10
	Leon Exp	6/1/10	11/30/10		Fairfield Reg	8/20/10	9/10		Portland OMSI	8/20/10	9/10
	Melbourne MV	1/1/10	10/30/10		Fitchburg AMC	8/20/10	9/10		Poznan CC	8/10	9/10
	New Orleans	4/1/09	9/30/10		Fort Lauderdale	8/20/10	9/10		Prague CC	8/10	9/10
	Portland OMSI	1/1/10	9/1/10		Fort Myers Reg	8/20/10	9/10		Quebec	8/20/10	9/10
	Roanoke	7/10	2/11		Frisco AMC	8/20/10	9/10		Raleigh	3/19/10	9/10
	Saint Augustine	9/10	3/11		Garland AMC	8/20/10	9/10		Reading RCT	8/20/10	9/10
	Sudbury	2/3/10	9/30/10		Gatineau	8/20/10	9/10		Riverside AMC	8/20/10	9/10
	Tampa Cha I	3/25/10	3/11		Glasgow	8/20/10	9/10		Rockaway AMC	8/20/10	9/10
	Victoria DCI	6/4/10	9/1/11		Glendale AMC	8/20/10	9/10		Roseville AMC	8/20/10	9/10
Dolphins	Des Moines	1/6/10	10/10	Grand Blanc NCG	Grand Blanc NCG	8/20/10	9/10	Rowland Heights AMC	Rowland Heights AMC	8/20/10	9/10
	Detroit SC	4/8/10	10/7/10		Grand Rapids Cel	8/20/10	9/10		Saco Zya	8/20/10	9/10
	Hague	1/10/10	10/9/10		Guadalajara Cpl	8/10	9/10		Sacramento Imx	8/20/10	9/10
Everest	Lucknow	5/15/10	11/11	Guangdong	Guangdong	8/20/10	9/10	Saint Augustine	Saint Augustine	8/20/10	9/10
	Oklahoma City SMO	3/1/10	2/11		Hague	8/10	9/10		Saint Louis SC	8/20/10	9/10
	Niagara Can DCI	3/17/10	9/10		Halifax	8/20/10	9/10		Saint Paul SMM	8/10	9/10
Extreme	Oklahoma City SMO	8/25/10	8/11	Hamilton AMC	Hamilton AMC	8/20/10	9/10	Salt Lake City CP	Salt Lake City CP	8/20/10	9/10
	Regina	7/25/10	1/1/11		Hampton VASC	8/20/10	9/10		San Antonio 3D	8/20/10	9/10
	Shreveport	7/10	4/11		Harahan AMC	8/20/10	9/10	San Diego RHF	San Diego RHF	3/19/10	11/10
FightPil	Chantilly	12/10/04	5/11	Harrisburg	Harrisburg	8/20/10	9/10		San Jose Tech	8/20/10	9/10
	Charleston WV	7/1/10	11/10		Henderson Reg	8/20/10	9/10		Seattle PSC 2	8/20/10	9/10
	Columbus GA	6/4/10	1/4/11	Highlands Ranch AMC	Highlands Ranch AMC	8/20/10	9/10	Shreveport	Shreveport	8/10	9/10
FMTTM	Corpus Christi	2/3/05	5/11		Hodgkins AMC	8/20/10	9/10		Simi Valley Reg	8/20/10	9/10
	Dayton	12/3/04	5/11		Hong Kong SM	8/10	9/10	Simpsonville GE	Simpsonville GE	8/20/10	9/10
	Oklahoma City SMO	12/15/09	5/11	Honolulu Reg	Honolulu Reg	8/20/10	9/10		Sinsheim	8/20/10	9/10
FSOS	Pensacola	4/11/07	5/11		Hooksett Zya	8/20/10	9/10		South Barrington AMC	8/20/10	9/10
	Glasgow	6/6/09	5/31/11	Houston MNS	Houston MNS	8/20/10	9/10	South Miami AMC	South Miami AMC	8/20/10	9/10
	Melbourne MV	9/12/08			Huntsville	8/20/10	9/10		Stockholm	8/10	9/10
GC	Speyer Imax	12/18/08		Hutchinson	Hutchinson	3/19/10		Stockton Reg	Stockton Reg	8/20/10	9/10
	Stockholm	4/6/09			Hutchinson	8/20/10	9/10		Stony Brook AMC	8/20/10	9/10
	Shari				Independence AMC	8/20/10	9/10	Sudbury	Sudbury	8/10	9/10
GCA	Grand Canyon DCI	11/1/99	12/10	Indianapolis AMC	Indianapolis AMC	8/20/10	9/10		Sydney HCL	8/20/10	9/10
	Albuquerque NMMMH	3/15/09	9/15/10		Indianapolis Imx	8/20/10	9/10		Sydney WBS	8/20/10	9/10
	Baltimore MSC	7/30/10	7/11	Jersey City	Jersey City	8/20/10	9/10	Taichung NMNS	Taichung NMNS	8/20/10	9/10
Hubble3D	Dallas MNS	3/12/10	9/23/10		Juarez Cpl	8/10	9/10		Taipei AM	8/20/10	9/10
	Eilat Epic	4/30/10	4/11	Kansas City AMC	Kansas City AMC	8/20/10	9/10		Tallahassee CLC	8/20/10	9/10
	Hastings	5/31/10	2/8/11	Katowice CC	Katowice CC	8/10	9/10	Tampa MOSI	Tampa MOSI	8/20/10	9/10
Greece	Toronto OSC	1/8/10	9/7/10	Kennesaw AMC	Kennesaw AMC	8/20/10	9/10		Temecula Reg	8/20/10	9/10
	Guayaquil	3/1/10	2/11		Kent AMC	8/20/10	9/10		Toluca Cpl	8/10	9/10
	Shreveport	4/21/10	4/16/11	Kiev KT	Kiev KT	8/10	9/10	Toluca MCIM	Toluca MCIM	8/20/10	9/10
HaunCast	Berlin CS	4/5/01			Knoxville Reg	8/20/10	9/10		Toronto OSC	8/20/10	9/10
	Madrid	6/12/02		Krakow CC	Krakow CC	8/10	9/10	Torrance AMC	Torrance AMC	8/20/10	9/10
	Moscow Nes	1/1/04			KSC 1	8/20/10	9/10		Toulouse	8/20/10	9/10
HCBTD	San Simeon DCI	8/17/96		Kuwait SCK	Kuwait SCK	8/10	9/10	Victoria DCI	Victoria DCI	8/20/10	9/10
	Dollywood	3/31/10	12/31/10	Lacey Reg	Lacey Reg	8/20/10	9/10		Virginia Beach AMC	8/20/10	9/10
	Hastings	1/25/10	10/10	Lansing Cel	Lansing Cel	8/20/10	9/10	Warsaw CC	Warsaw CC	8/10	9/10
HeartSon	New Orleans	8/29/06			Las Vegas RR Reg	8/20/10	9/10		Washington NASM	8/20/10	9/10
	Poitiers Imax	2/1/10	1/11	Las Vegas SA Reg	Las Vegas SA Reg	8/20/10	9/10	West Nyack Imx	West Nyack Imx	8/20/10	9/10
	Alamogordo	8/20/10	9/10		Little Rock DT	8/20/10	9/10		West Palm Beach Muv	8/20/10	9/10
HOTB	Albany NY Reg	8/20/10	9/10	Livonia AMC	Livonia AMC	8/20/10	9/10	Westlake Reg	Westlake Reg	8/20/10	9/10
	Aliso Viejo Reg	8/20/10	9/10		Lodz CC	8/10	9/10		Westminster Orc AMC	8/20/10	9/10
	Anchorage Reg	8/20/10	9/10	London SM	London SM	8/20/10	9/10	Westminster Pro AMC	Westminster Pro AMC	8/20/10	9/10
Hubble3D	Apple Valley Imx	8/20/10	9/10		Long Beach Reg	8/20/10	9/10		White Plains NA	8/20/10	9/10
	Arcadia AMC	8/20/10	9/10	Los Angeles CSC	Los Angeles CSC	8/20/10	9/10	Winnipeg	Winnipeg	8/20/10	9/10
	Arlington TX AMC	8/20/10	9/10		Louisville SC	8/20/10	9/10		Woodland Hills AMC	8/20/10	9/10
Hubble3D	Auburn Hills AMC	8/20/10	9/10	Lynnwood AMC	Lynnwood AMC	8/20/10	9/10	HumanBod	Philadelphia	10/1/4/09	10/10
	Augusta Reg	8/20/10	9/10		McMinnville	8/20/10	9/10		Atlantic City	7/16/10	9/10
	Austin	8/20/10	9/10	Melbourne HCL	Melbourne HCL	8/20/10	9/10		Boston NEA	9/3/10	
Hubble3D	Baltimore MSC	8/20/10	9/10		Melbourne MV	8/20/10	9/10	Inceptio	Cardiff Ode	7/16/10	9/10
	Batavia GQT	8/20/10	9/10	Memphis Pink	Memphis Pink	8/10	9/10		Col Springs Cmk	7/16/10	9/10
	Boston NEA	8/20/10	9/10	Mesa DT	Mesa DT	8/20/10	9/10		Council Bluffs AMC	7/16/10	
Hubble3D	Branson	8/20/10	9/10	Mesquite AMC	Mesquite AMC	8/20/10	9/10	Davenport	Davenport	7/16/10	9/10
	Brooklyn SB Reg	8/20/10	9/10	Methuen AMC	Methuen AMC	8/20/10	9/10		Fitchburg AMC	7/16/10	
	Buford Reg	8/20/10	9/10	Mexico City Per Cpl	Mexico City Per Cpl	8/10	9/10		Gateshead Ode	7/16/10	9/10
Hubble3D	Burbank AMC	8/20/10	9/10	Mexico City Uni Cpl	Mexico City Uni Cpl	8/10	9/10	Greenwich Ode	Greenwich Ode	7/16/10	9/10
	Camarillo Reg	8/20/10	9/10	Midlothian Reg	Midlothian Reg	8/20/10	9/10		Liverpool Ode	7/16/10	9/10
	Charleston SC	8/20/10	9/10	Milwaukee	Milwaukee	8/10	9/10	London BFI	London BFI	7/16/10	9/10
Hubble3D	Charleston SC SEC	8/13/10		Monterrey Cpl	Monterrey Cpl	8/10	9/10		Manchester Ode	7/16/10	9/10
	Charlotte Reg	8/20/10	9/10	Montreal SC	Montreal SC	8/20/10	9/10	Melbourne MV	Melbourne MV	9/4/10	9/10
	Chattanooga	8/20/10	9/10	Moscow Nes	Moscow Nes	8/10	9/10		Saint Louis Weh	7/16/10	9/10
Hubble3D	Chicago Imx	8/20/10	9/10	Myrtle Beach DCI	Myrtle Beach DCI	8/20/10	9/10	Southampton Ode	Southampton Ode	7/16/10	9/10
	Chicago MSI	8/20/10	9/10	New Brunswick AMC	New Brunswick AMC	8/20/10	9/10		Sydney WBS	8/20/10	9/10
	Cleveland	8/20/10	9/10	New York 34 AMC	New York 34 AMC	8/20/10	9/10	Tampa MOSI	Tampa MOSI	8/13/10	
Hubble3D	Columbus ETC AMC	8/20/10	9/10	New York Emp AMC	New York Emp AMC	8/20/10	9/10		Washington NASM	8/6/10	
	Columbus GA	8/20/10	9/10	New York KB AMC	New York KB AMC	8/20/10	9/10		Wimbledon Ode	7/21/10	9/10
	Columbus LTC AMC	8/20/10	9/10	Noblesville GQT	Noblesville GQT	8/20/10	9/10	Woodland Hills AMC	Woodland Hills AMC	7/16/10	9/10
Hubble3D	Concord AMC	8/20/10	9/10	Norwalk	Norwalk	3/19/10	10/28/10		Edmonton TWS	10/9/09	10/9/10
	Copenhagen	8/20/10	9/10	Norwalk	Norwalk	8/20/10	9/10	India	Gatineau	8/13/10	
	Covina AMC	8/20/10	9/10	Oklahoma City AMC	Oklahoma City AMC	8/20/10	9/10		IronMan2	5/31/10	10/31/10
Hubble3D	Danvers AMC	8/20/10	9/10	Olathe AMC	Olathe AMC	8/20/10	9/10		JGWC	2/13/10	9/6/10
	Davenport	8/20/10	9/10	Orange AMC	Orange AMC	8/20/10	9/10	JIAC	Phoenix ASC	7/28/10	11/10
	Dayton	8/20/10	9/10	Orange Park AMC	Orange Park AMC	8/20/10	9/10		Yellowstone	7/28/10	11/10
Hubble3D	Dearborn	8/20/10	9/10	Osaka Sun	Osaka Sun	8/20/10	9/10	JTM	Bradford	9/2/09	3/11
	Deer Park Reg	8/20/10	9/10	Paramus AMC	Paramus AMC	8/20/10	9/10		Chicago Imx	8/20/10	
	Des Moines	8/20/10	9/10	Paris Geo	Paris Geo	8/10	9/10		Chicago MSI	8/20/10	11/19/10
Hubble3D	Detroit SC	8/20/10	9/10	Pensacola	Pensacola	8/20/10	9/10	L&C	Edmonton TWS	3/19/10	3/11
	Eden Prairie AMC	8/20/10	9/10	Perth HCL	Perth HCL	8/20/10	9/10		Paris Geo	10/14/09	10/13/10
									Charleston WV	10/6/07	12/10

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
LivingSe LOF	Fort Worth	4/23/10	12/31/10	Ozarks Pulse RATW	Poznan CC	10/16/09	12/31/10	Charlotte DP Chicago MSI Dearborn Galveston Garza Garcia Indianapolis Imx Los Angeles CSC Lubbock Lucerne Mexicali Monterey CA Montreal SC Moscow Nes Myrtle Beach DCI Omaha Zoo Orlando SC Paris Geo Pittsburgh CSC Richmond SMV Saint Louis SC Sydney WBS Tijuana Vancouver TWS Victoria DCI Copenhagen Copenhagen SMV Stockholm Sudbury Victoria DCI Kenner Vulcania WATE WildOcea	6/1/10	10/29/10	
	Memphis Pink	3/10/10	11/12/10		Saint Augustine	8/9/10	12/31/10		2/26/10	2/26/11	
	Raleigh	8/27/10	12/10		Branson	1/93	12/10		2/17/10	2/14/11	
	Norwalk		10/28/10		Raleigh	9/9/10	12/10		6/23/10	11/21/10	
	Austin	9/10/10	5/10/11		Atlanta FMNH	4/16/10	11/15/10		3/25/10	1/11	
	Chantilly	6/11/10	6/9/11	Rheged SC	Sioux Falls	6/10	2/11		Indianapolis Imx	6/18/10	9/10
	Charlotte DP	7/7/10	12/24/10		Penrith	7/1/00			Los Angeles CSC	2/12/10	2/11
	Chicago MSI	6/18/10	11/4/10		Lubbock	4/15/10	9/15/10		Lubbock	6/11/10	11/11/10
	Cincinnati MC	7/14/10	11/4/10		Pensacola	11/11/09	10/10		Lucerne	6/17/10	6/30/11
	Davenport	6/23/10	11/19/10	SeaMonst	Hong Kong SM	3/1/10	9/10		Mexicali	6/28/10	11/28/10
	Dayton	6/12/10	3/12/11		Lucerne	3/4/10	3/3/11		Monterey CA	2/12/10	2/14/11
	Garden City	6/18/10	6/18/11		Shreveport	1/20/10	1/3/11		Montreal SC	6/30/10	10/31/10
	Garza Garcia	7/15/10	2/15/11		Stockholm	5/16/08	12/10		Moscow Nes	9/1/10	7/11
	Hutchinson	6/30/10	11/18/10	SeaRex	Boston NEA	5/28/10	12/10		Myrtle Beach DCI	3/24/10	9/19/10
	Jersey City	6/18/10	2/11/11		Jersey City	7/16/10	9/22/10		Omaha Zoo	7/7/10	11/1/10
London SM	7/14/10	7/12/11	Kiev KT		9/23/10	12/31/10	Orlando SC		6/19/10	3/31/11	
Lucerne	9/16/10	4/16/11	Lehi		5/28/10	12/10	Paris Geo		8/31/10	3/18/11	
McMinnville	7/7/10	6/18/11	Sharks3D	Moscow KS NA	9/23/10	12/31/10	Pittsburgh CSC		7/7/10	11/18/10	
Mexico City Pap	9/18/10	6/18/11		Moscow NA	9/23/10	12/31/10	Richmond SMV		6/23/10	11/19/10	
Saint Louis SC	9/17/10	2/17/11		Moscow Nes	9/23/10	12/31/10	Saint Louis SC		3/10/10	9/6/10	
Seattle PSC 2	6/18/10	12/10		Myrtle Beach DCI	6/9/10	12/10	Sydney WBS		2/19/10	2/18/11	
Tampa MOSI	7/2/10	12/10		Odessa KT	9/23/10	12/31/10	Tijuana		7/22/10	2/22/11	
Washington NASM	6/11/10	6/8/11		Perm	9/23/10	12/31/10	Vancouver TWS		3/31/10	2/11	
LOLL LW	Loch Lomond	7/24/02			Saint Petersburg NA	9/23/10	12/31/10		Victoria DCI	6/25/10	9/9/10
	Corsicana	1/15/10		12/18/10	Singapore SC	9/1/10	12/31/10		Copenhagen	5/31/10	10/23/10
MOE	Hibbing	12/4/09		12/4/10	Tampa MOSI	9/3/10			Richmond SMV	5/1/10	4/11
	Cairo EMA	3/1/10		2/28/11	Tampa MOSI	9/6/10	12/31/10		Stockholm	3/1/10	10/10
MOF	Dongguan STM	12/28/09		12/10	Tokyo TSC	7/27/10	12/31/10	Sudbury	4/7/10	10/10	
	Chandigarh	5/1/10		4/11	Ufa ZAO	9/23/10	12/31/10	Victoria DCI	9/17/10	1/31/11	
MOTGL	McMinnville	10/1/08		9/12/10	Zion	5/28/10	12/10	Kenner	8/1/10	7/30/11	
	Pensacola	11/8/96			Budapest CC	4/22/10	12/10	Vulcania	2/22/02		
	Syracuse	1/6/10		9/10	Fort Worth	3/3/10	12/10	WATE	6/1/97		
	Cincinnati MC	7/14/10		12/31/10	Galveston	6/1/10	12/31/10	WildOcea	Albuquerque NMMMH	3/1/10	9/30/10
	Detroit SC	7/31/08		7/31/11	Gatineau	3/1/10	12/10	Atlantic City	3/10	11/10	
	Duluth	11/26/09		9/6/10	Hampton VASC	9/11/09	12/10	Barcelona	10/09	6/11	
	Grand Rapids Cel	2/12/10		1/11	Hartberg	3/5/09	12/10	Birmingham AL	9/10	4/11	
	Norwalk	1/15/10	10/28/10	Nagoya OT	10/1/09	12/13/10	Bradford	5/7/10	10/31/10		
	Richmond SMV	1/23/10	1/23/11	Orlando SC	9/19/09	12/10	Cairo EMA	9/10	8/11		
	Rochester MSC	4/17/10	4/11	Phoenix ASC	6/3/09	12/10	Chattanooga	3/3/10	12/31/10		
MTTM	Louisville SC	4/1/10	11/10	Saint Augustine	1/20/10	12/31/10	Duluth	3/22/10	11/10		
	Mexicali	9/3/10	3/3/11	SupeSpee	Hague	3/22/10	10/31/10	Edmonton TWS	2/09	12/10	
	Schenectady	9/10/10	7/31/11		Indianapolis Imx	8/1/10	7/11	Galveston	6/17/09	9/10	
	Taichung NMNS	1/1/10	1/1/11	ToFly	Warner Robins	7/92		Houston MNS	7/7/10	12/10	
Mummie3D	Barcelona	1/08	3/11		Washington NASM	7/1/76		Karlshamn	2/15/10	10/10	
	Madrid	1/08	3/11	ToyStor3	Columbus GA	8/18/10		Lucerne	3/09	12/10	
	Quebec	10/28/09	12/1/10		Des Moines	8/11/10		Madrid	10/09	6/11	
	Toluca MCIM	4/15/10	10/30/10		Hooksett Zya	6/18/10		Myrtle Beach DCI	3/24/10	3/11	
Mummies	Winnipeg	9/12/09	9/10		Norwalk	8/13/10		San Antonio 3D	4/7/10	11/10	
	Aguaascalientes	9/10	3/11		Raleigh	8/27/10	9/10	Stockholm	9/09	1/11	
	Albuquerque NMMMH	9/09	2/11		Saint Augustine	8/11/10		Syracuse	2/10	10/10	
	Guayaquil	2/1/10	10/1/10	TR	San Antonio 3D	6/23/10		Tampa Cha I	3/25/10	3/11	
	Philadelphia	5/10	11/10		Tallahassee CLC	8/13/10		Toronto OP	6/5/10	10/10	
	Reno Fleisch	9/10	6/11	TTL	Victoria DCI	8/27/10		Valencia Spn	9/09	4/11	
	Tampa Cha I	3/25/10	3/11		Boston MOS	7/1/10	12/31/10	Winnipeg	1/8/10	2/10/11	
MysticInd	Aguaascalientes	4/15/10	11/1/10	TwEclip	Vancouver TWS	9/1/10	8/11	Edmonton TWS	8/7/10		
	Jersey City	3/24/10	9/7/10		San Jose Tech	6/30/10	9/10	Indianapolis Imx	8/6/10		
NASCAR	Daytona Beach	4/15/04		UnderSea	Winnipeg	8/27/10		Seattle PSC 2	8/6/10		
ND	New Delhi ICC				Raleigh	9/9/10	12/10	Sydney WBS	8/31/10		
Niagara	Niagara Can DCI	7/1/86		UWT3D	San Diego RHF	4/1/09	11/10	Washington NMNH	8/6/10		
	Niagara NY DCI	5/1/07			Beijing CSTM 3D	9/20/10	9/11	Zion	7/1/08		
OW3D	Bristol	4/1/10	12/10		Berlin CS	6/3/10	6/11				

## September 2010 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Aguaascalientes	Mummies	9/10	3/11	Atlantic City	CDS	7/2/10	12/17/10	Berlin CS	D&W3D	3/13/08	12/10	
	MysticInd	4/15/10	11/1/10			RATW	4/16/10	11/15/10		HaunCast	4/5/01	
Alamogordo	Hubble3D	8/20/10	9/10			Inceptio	7/16/10	9/10	Birmingham AL	UWT3D	6/3/10	6/11
Albany NY Reg	Hubble3D	8/20/10	9/10			WildOcea	3/10	11/10			Animalop	5/28/10
Albuquerque NMMMH	GCA	3/15/09	9/15/10	Auburn Hills AMC	AvatarSE	8/27/10	9/10			Bugs	3/13/10	9/10
	Mummies	9/09	2/11	Augusta Reg	Hubble3D	8/20/10	9/10	Birmingham UK	WildOcea	9/10	4/11	
	WildOcea	3/1/10	9/30/10			AvatarSE	8/27/10		9/10		AvatarSE	8/27/10
Alexandria AMC	AvatarSE	8/27/10	9/10			Hubble3D	8/20/10	9/10	Boston AMC	AvatarSE	8/27/10	9/10
Alhambra Reg	AvatarSE	8/27/10	9/10	Austin	Arabia3D	2/12/10	2/11	Boston MOS	Arabia3D	2/24/10	2/11	
Aliso Viejo Reg	AvatarSE	8/27/10	9/10			Hubble3D	8/20/10		9/10		TR	7/1/10
	Hubble3D	8/20/10	9/10			LOF	9/10/10	5/10/11	Boston NEA	Hubble3D	8/20/10	9/10
Anchorage Reg	AvatarSE	8/27/10	9/10	Baltimore AMC	AvatarSE	8/27/10	9/10			Inceptio	9/3/10	
	Hubble3D	8/20/10	9/10	Baltimore MSC	GCA	7/30/10	7/11		SeaRex	5/28/10	12/10	
Ankara AFM	Arabia3D	8/11/10	2/10/11		Hubble3D	8/20/10	9/10	Bradford	JTM	9/2/09	3/11	
Apple Valley Imx	Hubble3D	8/20/10	9/10	Barcelona	D&W3D	12/16/09	12/31/10			WildOcea	5/7/10	10/31/10
Arcadia AMC	AvatarSE	8/27/10	9/10			Mummie3D	1/08	3/11	Branson	Hubble3D	8/20/10	9/10
	Hubble3D	8/20/10	9/10		WildOcea	10/09	6/11			Ozarks	1/93	12/10
Arlington TX AMC	Avatar	8/27/10		Batavia GQT	AvatarSE	8/27/10	9/10	Bristol	D&W3D	10/23/09	12/31/10	
	AvatarSE	8/27/10	9/10			Hubble3D	8/20/10		9/10		OW3D	4/1/10
	Hubble3D	8/20/10	9/10	Beijing CSTM 3D	UWT3D	9/20/10	9/11	Brooklyn SB Reg	AvatarSE	8/27/10	9/10	
Athens Eug	CRA	3/10/10	3/11	Bellevue LSC	AvatarSE	8/27/10	9/10			Hubble3D	8/20/10	9/10
Atlanta FMNH	Arabia3D	3/17/10	3/11	Bensalem AMC	AvatarSE	8/27/10	9/10	Budapest CC	Sharks3D	4/22/10	12/10	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Buford Reg	Hubble3D	8/20/10	9/10	JTM	3/19/10	3/11		Honolulu Reg	AvatarSE	8/27/10	9/10
Burbank AMC	Hubble3D	8/20/10	9/10	WildOcea	2/09	12/10		Hooksett Zya	Hubble3D	8/20/10	9/10
Busan CGV	AvatarSE	8/10	9/10	WildDream	8/7/10				Hubble3D	8/20/10	9/10
Cairo EMA	MOE	3/1/10	2/28/11	GCA	4/30/10	4/11			ToyStor3	6/18/10	
	WildOcea	9/10	8/11	AvatarSE	8/27/10	9/10		Houston GP AMC	AvatarSE	8/27/10	9/10
Calgary TWS	Animalop	10/31/09	10/10	Hubble3D	8/20/10	9/10		Houston MNS	Hubble3D	8/20/10	9/10
	Bugs	9/12/10	7/11	AvatarSE	8/27/10	9/10			WildOcea	7/7/10	12/10
Camarillo Reg	AvatarSE	8/27/10	9/10	Elizabeth AMC	8/27/10	9/10		Huntsville	Hubble3D	8/20/10	9/10
	Hubble3D	8/20/10	9/10	Emeryville AMC	AvatarSE	8/27/10	9/10	Hutchinson	Hubble3D	3/19/10	
Cardiff Ode	AvatarSE	8/27/10	9/10		Hubble3D	8/20/10	9/10		Hubble3D	8/20/10	9/10
	Inceptio	7/16/10	9/10	Erie	DinoAliv	7/10	7/11		LOF	6/30/10	11/18/10
Cebu SM	AvatarSE	8/27/10	9/10	Escondido Reg	AvatarSE	8/27/10	9/10	Ilisan CGV	AvatarSE	8/10	9/10
Chandigarh	MOF	5/1/10	4/11		Hubble3D	8/20/10	9/10	Independence AMC	AvatarSE	8/27/10	9/10
Chantilly	FightPil	12/10/04	5/11	Evansville Sho	AvatarSE	8/27/10	9/10		Hubble3D	8/20/10	9/10
	LOF	6/11/10	6/9/11		Hubble3D	8/20/10	9/10		Hubble3D	8/20/10	9/10
Charleston SC	AvatarSE	8/27/10	9/10	Fairbanks Reg	AvatarSE	8/27/10	9/10	Indianapolis AMC	Hubble3D	8/20/10	9/10
	Hubble3D	8/20/10	9/10	Fairfield Reg	AvatarSE	8/27/10	9/10	Indianapolis Imx	Hubble3D	8/20/10	9/10
Charleston SC SEC	AvatarSE	8/27/10			Hubble3D	8/20/10	9/10		SupeSpee	8/1/10	7/11
	Hubble3D	8/13/10		Fitchburg AMC	Hubble3D	8/20/10	9/10		UWT3D	6/18/10	9/10
Charleston WV	FightPil	7/1/10	11/10		Inceptio	7/16/10		Irvine Reg	WildDream	8/6/10	
	L&C	10/6/07	12/10	Fort Lauderdale	Arabia3D	2/12/10	2/11		AvatarSE	8/27/10	9/10
Charlotte DP	LOF	7/7/10	12/24/10		Hubble3D	8/20/10	9/10	Istanbul AFM	Arabia3D	8/11/10	2/10/11
	UWT3D	6/1/10	10/29/10	Fort Myers Reg	AvatarSE	8/27/10	9/10	Jacksonville AMC	AvatarSE	8/27/10	9/10
Charlotte Reg	AvatarSE	8/27/10	9/10		Hubble3D	8/20/10	9/10	Jersey City	Hubble3D	8/20/10	9/10
	Hubble3D	8/20/10	9/10	Fort Worth		8/20/10	9/10		LOF	6/18/10	2/11/11
Chattanooga	Hubble3D	8/20/10	9/10		Animalop	11/23/09	11/20/10		MysticInd	3/24/10	9/7/10
	WildOcea	3/3/10	12/31/10		L&C	4/23/10	12/31/10		SeaRex	7/16/10	9/22/10
Chicago Imx	AvatarSE	8/27/10	9/10	Frisco AMC	Sharks3D	3/3/10	12/10	Juarez Cpl	AvatarSE	9/10	9/10
	Hubble3D	8/20/10	9/10	Galveston	Hubble3D	8/20/10	9/10		Hubble3D	8/10	9/10
	JTM	8/20/10			ATSOT	11/25/09	9/10	Kansas City AMC	AvatarSE	8/27/10	9/10
Chicago MSI	Hubble3D	8/20/10	9/10		Sharks3D	6/1/10	12/31/10		Hubble3D	8/20/10	9/10
	JTM	8/20/10	11/19/10	Garden City	UWT3D	6/23/10	11/21/10	Kansas City Sci	DinoAliv	6/1/10	12/31/10
	LOF	6/18/10	11/4/10	Garland AMC	WildOcea	6/17/09	9/10	Karlshamn	DinoAliv	6/09	11/10
	UWT3D	2/26/10	2/26/11		LOF	6/18/10	6/18/11		WildOcea	2/15/10	10/10
Cincinnati MC	LOF	7/14/10	11/4/10		AvatarSE	8/27/10	9/10	Katoomba	WATE	6/1/97	
	MOTGL	7/14/10	12/31/10		Hubble3D	8/20/10	9/10	Katowice CC	Hubble3D	8/10	9/10
Cleveland	Hubble3D	8/20/10	9/10	Garza Garcia	LOF	7/15/10	2/15/11	Kawasaki 109	AvatarSE	9/10	9/10
Col Springs Cmk	Inceptio	7/16/10	9/10		UWT3D	3/25/10	1/11	Kenner	VOTDS	8/1/10	7/30/11
Columbus COSI	D&W3D	3/17/10	12/31/10	Gateshead Ode	AvatarSE	8/27/10	9/10	Kennesaw AMC	AvatarSE	8/27/10	9/10
Columbus ETC AMC	AvatarSE	8/27/10	9/10		Inceptio	7/16/10	9/10		Hubble3D	8/20/10	9/10
	Hubble3D	8/20/10	9/10	Gatineau	Hubble3D	8/20/10	9/10	Kent AMC	AvatarSE	8/27/10	9/10
Columbus GA	FightPil	6/4/10	1/4/11		IronMan2	8/13/10			Hubble3D	8/20/10	9/10
	Hubble3D	8/20/10	9/10		Sharks3D	3/1/10	12/10	Kiev KT	Hubble3D	8/10	9/10
	ToyStor3	8/18/10		Glasgow	AvatarSE	8/27/10	9/10		SeaRex	9/23/10	12/31/10
Columbus LTC AMC	AvatarSE	8/27/10	9/10		FMTTM	6/6/09	5/31/11	King of Prussia Reg	AvatarSE	8/27/10	9/10
	Hubble3D	8/20/10	9/10	Glendale AMC	Hubble3D	8/20/10	9/10	Knoxville Reg	AvatarSE	8/27/10	9/10
Concord AMC	AvatarSE	8/27/10	9/10		AvatarSE	8/27/10	9/10		Hubble3D	8/20/10	9/10
	Hubble3D	8/20/10	9/10		Hubble3D	8/20/10	9/10	Kolkata SC	CRA	5/15/10	11/10
Copenhagen	D&W3D	4/3/09	12/10	Grand Blanc NCG	AvatarSE	8/27/10	9/10	Krakow CC	AfricAdv	2/09	2/11
	Hubble3D	8/20/10	9/10		Hubble3D	8/20/10	9/10		Hubble3D	8/10	9/10
	VanGogh	5/31/10	10/23/10	Grand Canyon DCI	GC	11/1/99	12/10	KSC 1	Hubble3D	8/20/10	9/10
Corpus Christi	FightPil	2/3/05	5/11	Grand Rapids Cel	Hubble3D	8/20/10	9/10	Kuwait SCK	Arabia3D	5/25/10	5/11
Corsicana	LW	1/15/10	12/18/10		MOTGL	2/12/10	1/11		Hubble3D	8/10	9/10
Council Bluffs AMC	Inceptio	7/16/10		Greenwich Ode	AvatarSE	8/27/10	9/10	Lacey Reg	AvatarSE	8/27/10	9/10
Covina AMC	AvatarSE	8/27/10	9/10		Inceptio	7/16/10	9/10		Hubble3D	8/20/10	9/10
	Hubble3D	8/20/10	9/10	Guadalajara Cpl	AvatarSE	9/10	9/10	Lansing Cel	AvatarSE	8/27/10	9/10
Curitiba	AvatarSE	9/10	9/10		Hubble3D	8/10	9/10		Hubble3D	8/20/10	9/10
Daegu CGV	AvatarSE	8/10	9/10	Guangdong	Hubble3D	8/20/10	9/10	Las Vegas RR Reg	AvatarSE	8/27/10	9/10
Dallas MNS	GCA	3/12/10	9/23/10	Guatemala City Alb	AvatarSE	9/10	9/10		Hubble3D	8/20/10	9/10
Danvers AMC	AvatarSE	8/27/10	9/10	Guayaquil	Animalop	1/1/10	1/1/11	Las Vegas SA Reg	AvatarSE	8/27/10	9/10
	Hubble3D	8/20/10	9/10		CRA	3/1/10	2/11		Hubble3D	8/20/10	9/10
Davenport	Hubble3D	8/20/10	9/10		Greece	3/1/10	2/11	Lehi	SeaRex	5/28/10	12/10
	Inceptio	7/16/10	9/10	Gwangju CGV	Mummies	2/1/10	10/1/10	Leon Exp	DinoAliv	6/1/10	11/30/10
	LOF	6/23/10	11/19/10	Hague	AvatarSE	8/10	9/10	Little Rock AEC	Animalop	2/3/10	1/1/11
Dayton	FightPil	12/3/04	5/11		Dolphins	1/10/10	10/9/10	Little Rock DT	AvatarSE	8/27/10	9/10
	Hubble3D	8/20/10	9/10		Hubble3D	8/10	9/10		Hubble3D	8/20/10	9/10
	LOF	6/12/10	3/12/11		SupeSpee	3/22/10	10/31/10	Liverpool Ode	AvatarSE	8/27/10	9/10
Daytona Beach	NASCAR	4/15/04		Halifax	Hubble3D	8/20/10	9/10		Inceptio	7/16/10	9/10
Dearborn	Hubble3D	8/20/10	9/10	Hamilton AMC	AvatarSE	8/27/10	9/10	Livonia AMC	AvatarSE	8/27/10	9/10
	UWT3D	2/17/10	2/14/11		Hubble3D	8/20/10	9/10		Hubble3D	8/20/10	9/10
Deer Park Reg	AvatarSE	8/27/10	9/10	Hampton AMC	AvatarSE	8/27/10	9/10	Loch Lomond	LOLL	7/24/02	
	Hubble3D	8/20/10	9/10	Hampton VASC	Hubble3D	8/20/10	9/10	Lodz CC	Hubble3D	8/10	9/10
Denver CC Reg	AvatarSE	8/27/10	9/10		Sharks3D	9/11/09	12/10	London BFI	AvatarSE	8/27/10	9/10
Des Moines	Arabia3D	4/29/10	4/11	Harahan AMC	AvatarSE	8/27/10	9/10		Inceptio	7/16/10	9/10
	Dolphins	1/6/10	10/10		Hubble3D	8/20/10	9/10	London SM	Hubble3D	8/20/10	9/10
	Hubble3D	8/20/10	9/10	Harrisburg	Animalop	9/8/09	9/10		LOF	7/14/10	7/12/11
	ToyStor3	8/11/10			Hubble3D	8/20/10	9/10	Long Beach Reg	AvatarSE	8/27/10	9/10
Detroit SC	Animalop	3/18/09	3/11	Hartberg	Sharks3D	3/5/09	12/10		Hubble3D	8/20/10	9/10
	Dolphins	4/8/10	10/7/10	Hastings	GCA	5/31/10	2/8/11	Los Angeles CC AMC	AvatarSE	8/27/10	9/10
	Hubble3D	8/20/10	9/10		HOTB	1/25/10	10/10	Los Angeles CSC	Hubble3D	8/20/10	9/10
Dollywood	MOTGL	7/31/08	7/31/11	Henderson Reg	AvatarSE	8/27/10	9/10		UWT3D	2/12/10	2/11
Dongguan STM	MOE	12/28/09	12/10		Hubble3D	8/20/10	9/10	Los Angeles RMP	AvatarSE	8/27/10	9/10
Duluth	DinoAliv	11/26/09	10/30/10	Hibbing	LW	12/4/09	12/4/10	Los Angeles UC AMC	AvatarSE	8/27/10	9/10
	MOTGL	11/26/09	9/6/10	Highland Ranch AMC	AvatarSE	8/27/10	9/10	Louisville SC	Arabia3D	6/12/10	6/11/11
	WildOcea	3/22/10	11/10		Hubble3D	8/20/10	9/10		Hubble3D	8/20/10	9/10
Eden Prairie AMC	AvatarSE	8/27/10	9/10	Hodgkins AMC	AvatarSE	8/27/10	9/10		MTTM	4/1/10	11/10
	Hubble3D	8/20/10	9/10		Hubble3D	8/20/10	9/10	Lubbock	SC	4/15/10	9/15/10
Edina AMC	AvatarSE	8/27/10	9/10	Homestead AMC	AvatarSE	8/27/10	9/10		UWT3D	6/11/10	11/11/10
	Hubble3D	8/20/10	9/10	Hong Kong IS UA	AvatarSE	8/10	9/10	Lucerne	AfricAdv	9/09	9/10
				Hong Kong MB UA	AvatarSE	8/10	9/10		Animalop	6/1/09	6/11
Edmonton TWS	India	10/9/09	10/9/10	Hong Kong SM	Hubble3D	8/10	9/10		LOF	9/16/10	4/16/11
					SeaMonst	3/1/10	9/10		SeaMonst	3/4/10	3/3/11



Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Lucknow Lynnwood AMC	UWT3D	6/17/10	6/30/11	Oklahoma City SMO	Hubble3D	8/20/10	9/10	Saco Zya	Hubble3D	8/20/10	9/10
	WildOcea	3/09	12/10		Everest	3/1/10	2/11	Sacramento Imx	AvatarSE	8/27/10	9/10
	Dolphins	5/15/10	11/11		Extreme	8/25/10	8/11	Hubble3D	8/20/10	9/10	
	AvatarSE	8/27/10	9/10		FightPil	12/15/09	5/11	Saint Augustine	DinoAliv	9/10	3/11
Lyon PN	Hubble3D	8/20/10	9/10	Olathe AMC	Hubble3D	8/20/10	9/10	Hubble3D	8/20/10	9/10	
Madrid	AvatarSE	8/27/10	9/10	Omaha Zoo	Bugs	5/1/10	10/31/10	OW3D	8/9/10	12/31/10	
Manchester Ode	D&W3D	12/16/09	12/31/10	Orange AMC	CRA	12/30/09	9/10	Sharks3D	1/20/10	12/31/10	
	HaunCast	6/12/02			UWT3D	7/7/10	11/1/10	ToyStor3	8/11/10		
	Mummie3D	1/08	3/11		AvatarSE	8/27/10	9/10	Hubble3D	8/20/10	9/10	
	WildOcea	10/09	6/11		Hubble3D	8/20/10	9/10	Saint Louis SC	LOF	9/17/10	2/17/11
Manila NE SM McMinnville	AvatarSE	8/27/10	9/10	Orange Park AMC	AvatarSE	8/27/10	9/10	UWT3D	3/10/10	9/6/10	
	Inceptio	7/16/10	9/10	Hubble3D	8/20/10	9/10	Saint Louis Weh	Inceptio	7/16/10	9/10	
	AvatarSE	8/27/10	9/10	Orlando AMC	AvatarSE	8/27/10	9/10	Arabia3D	3/17/10	3/11	
	Hubble3D	8/20/10	9/10	Orlando SC	Amazon	3/12/10	9/11/10	Hubble3D	8/10	9/10	
Melbourne HCL	LOF	7/7/10	6/18/11	Sharks3D	9/19/09	12/10	Saint Petersburg Muv	AvatarSE	8/27/10	9/10	
	MOF	10/1/08	9/12/10	UWT3D	6/19/10	3/31/11	Saint Petersburg NA	AvatarSE	8/10	9/10	
	AvatarSE	8/10	9/10	AvatarSE	8/27/10	9/10	SeaRex	9/23/10	12/31/10		
	Hubble3D	8/20/10	9/10	Osaka 109	AvatarSE	9/10	Hubble3D	8/20/10	9/10		
Melbourne MV	AvatarSE	8/10	9/10	Osaka Sun	Hubble3D	8/20/10	9/10	Alamo			
Memphis Pink	DinoAliv	1/1/10	10/30/10	Paramus AMC	AvatarSE	8/27/10	9/10	D&W3D	8/13/09	12/10	
	FMTTM	9/12/08		Hubble3D	8/20/10	9/10	Hubble3D	8/20/10	9/10		
	Hubble3D	8/20/10	9/10	Paris DV PN	AvatarSE	8/27/10	9/10	ToyStor3	6/23/10		
	Inceptio	9/4/10	9/10	Paris Geo	D&W3D	6/10/09	12/10	WildOcea	4/7/10	11/10	
Mesa DT	Alps	11/25/09	11/10	Paris Ivry PN Parker	Hubble3D	8/10	9/10	San Diego AMC	AvatarSE	8/27/10	9/10
	Hubble3D	8/10	9/10		JTM	10/14/09	10/13/10	San Diego Reg	AvatarSE	8/27/10	9/10
	L&C	3/10/10	11/12/10		UWT3D	8/31/10	3/18/11	San Diego RHF	Animalop	12/13/08	12/12/10
	AvatarSE	8/27/10	9/10		AvatarSE	8/27/10	9/10	Hubble3D	3/19/10	11/10	
Mesquite AMC	Hubble3D	8/20/10	9/10	Penrith	D&W3D	2/6/10	12/31/10	UnderSea	4/1/09	11/10	
Methuen AMC	AvatarSE	8/27/10	9/10	JGWC	5/31/10	10/31/10	San Jose AMC	AvatarSE	8/27/10	9/10	
Mexicali	Hubble3D	8/20/10	9/10	D&W3D	7/17/10	12/31/10	San Jose Rep	AvatarSE	9/10	9/10	
Mexico City Pap	Hubble3D	8/20/10	9/10	Rheged	7/1/00		San Jose Tech	Arabia3D	2/12/10	2/11	
	MTTM	9/3/10	3/3/11	FightPil	4/11/07	5/11	Hubble3D	8/20/10	9/10		
	UWT3D	6/28/10	11/28/10	Hubble3D	8/20/10	9/10	TwilEclip	6/30/10	9/10		
	Arabia3D	5/15/10	11/15/10	MOF	11/8/96		HCBDT	8/17/96			
Mexico City Per Cpl	LOF	9/18/10	6/18/11	SC	11/11/09	10/10	Sandy	AvatarSE	8/27/10	9/10	
Mexico City Uni Cpl	AvatarSE	9/10	9/10	Perm	AvatarSE	8/10	9/10	Santa Clara AMC	AvatarSE	8/27/10	9/10
	Hubble3D	8/10	9/10	SeaRex	9/23/10	12/31/10	Sao Paulo	AvatarSE	9/10	9/10	
	AvatarSE	9/10	9/10	AvatarSE	8/10	9/10	Schenectady	MTTM	9/10/10	7/31/11	
	Hubble3D	8/10	9/10	Hubble3D	8/20/10	9/10	Seattle PSC 2	AvatarSE	8/27/10	9/10	
Midlothian Reg	AvatarSE	8/27/10	9/10	Philadelphia	Hubble3D	8/20/10	9/10	CDS	3/12/10	9/6/10	
Milwaukee	Hubble3D	8/20/10	9/10	HumanBod	10/14/09	10/10	Hubble3D	8/20/10	9/10		
	Bugs	9/14/10	6/11/11	Mummies	5/10	11/10	LOF	6/18/10	12/10		
	Hubble3D	8/10	9/10	JGWC	2/13/10	9/6/10	WildDream	8/6/10			
	AvatarSE	8/27/10	9/10	Sharks3D	6/3/09	12/10	AvatarSE	8/27/10	9/10		
Mississauga Cpx	AIWC	6/9/10	10/10	Phoenix DR AMC	AvatarSE	8/27/10	9/10	Seoul CGV	AvatarSE	8/10	9/10
Monterey CA	UWT3D	2/12/10	2/14/11	Hubble3D	8/20/10	9/10	Seoul Wanh CGV	AvatarSE	8/10	9/10	
Monterrey Cpl	AvatarSE	9/10	9/10	Phoenix DV AMC	AvatarSE	8/27/10	9/10	Shakopee	CRA	5/10	11/10
Montreal Cpx Montreal SC	Hubble3D	8/10	9/10	Hubble3D	8/20/10	9/10	Shari	FSOS			
	AvatarSE	8/27/10	9/10	Animalop	1/1/10	1/1/11	Shobu 109	AvatarSE	9/10	9/10	
	Hubble3D	8/20/10	9/10	Beavers	7/22/09	12/30/10	Shreveport	Extreme	7/10	4/11	
	UWT3D	6/30/10	10/31/10	Hubble3D	8/10	9/10	Greece	4/21/10	4/16/11		
Morrow AMC	AvatarSE	8/27/10	9/10	Plainville AMC	UWT3D	7/7/10	11/18/10	Hubble3D	8/10	9/10	
Moscow KS NA	AvatarSE	8/10	9/10	Avatar	8/27/10		SeaMonst	1/20/10	1/3/11		
Moscow NA	SeaRex	9/23/10	12/31/10	AvatarSE	8/27/10	9/10	AvatarSE	8/27/10	9/10		
	AvatarSE	8/10	9/10	Hubble3D	8/20/10	9/10	Hubble3D	8/20/10	9/10		
	SeaRex	9/23/10	12/31/10	HOTB	2/1/10	1/11	Avatar	8/27/10			
	HaunCast	1/1/04		AvatarSE	8/27/10	9/10	AvatarSE	8/27/10	9/10		
Moscow Nes	Hubble3D	8/10	9/10	Hubble3D	8/20/10	9/10	Hubble3D	8/20/10	9/10		
Mumbai Myrtle Beach DCI	SeaRex	9/23/10	12/31/10	Portland OMSI	Bugs	7/3/09	11/30/10	Singapore SC	Beavers	5/1/10	10/31/10
	UWT3D	9/1/10	7/11	DinoAliv	1/1/10	9/1/10	SeaRex	9/1/10	12/31/10		
	AvatarSE	8/27/10	9/10	Hubble3D	8/20/10	9/10	Hubble3D	8/20/10	9/10		
	Hubble3D	8/20/10	9/10	Hubble3D	8/10	9/10	Sinsheim	Hubble3D	8/20/10	9/10	
Nagoya 109 Nagoya OT	SeaRex	6/9/10	12/10	Poznan CC	OW3D	10/16/09	12/31/10	Sioux Falls	D&W3D	5/1/10	12/10
	UWT3D	3/24/10	9/19/10	AvatarSE	8/27/10		AvatarSE	8/27/10	9/10		
	WildOcea	3/24/10	3/11	Hubble3D	8/20/10	9/10	RATW	6/10	2/11		
	AvatarSE	9/10	9/10	Mummie3D	10/28/09	12/1/10	Hubble3D	8/20/10	9/10		
National City AMC	D&W3D	4/1/10	12/10	Raleigh	Animalop	4/7/10	4/9/11	S. Barrington AMC	Hubble3D	8/20/10	9/10
New Brunswick AMC	Sharks3D	10/1/09	12/13/10	Arabia3D	2/17/10	2/11	South Gate Reg	AvatarSE	8/27/10	9/10	
New Delhi ICC	AvatarSE	8/27/10	9/10	Hubble3D	3/19/10	9/10	South Miami AMC	AvatarSE	8/27/10	9/10	
New Orleans	ND			L&C	8/27/10	12/10	Hubble3D	8/20/10	9/10		
New York 34 AMC New York Emp AMC New York KB AMC New York LS AMC Newport AMC Niagara Can DCI	DinoAliv	4/1/09	9/30/10	Pulse	9/9/10	12/10	AvatarSE	8/27/10	9/10		
	HOTB	8/29/06		ToyStor3	8/27/10	9/10	Inceptio	7/16/10	9/10		
	Hubble3D	8/20/10	9/10	UnderSea	9/9/10	12/10	FMTTM	12/18/08			
	Hubble3D	8/20/10	9/10	AvatarSE	8/27/10	9/10	Spokane AMC	AvatarSE	8/27/10	9/10	
New York KB AMC	Hubble3D	8/20/10	9/10	Hubble3D	8/20/10	9/10	Spokane RP	Amazon	8/21/09	9/14/10	
New York LS AMC	AvatarSE	8/27/10	9/10	Extreme	7/25/10	1/1/11	Springdale NA	Animalop	6/11/10	6/11	
Newport AMC	AvatarSE	8/27/10	9/10	Mummies	9/10	6/11	Sterling Hts AMC	AvatarSE	8/27/10	9/10	
Niagara Can DCI	AvatarSE	8/27/10	9/10	AvatarSE	8/27/10	9/10	Stockholm	FMTTM	4/6/09		
Niagara NY DCI Noblesville GQT	Extreme	3/17/10	9/10	Arabia3D	2/14/10	9/18/10	Hubble3D	8/10	9/10		
	Niagara	7/1/86		MOTGL	1/23/11	1/23/11	SeaMonst	5/16/08	12/10		
	Niagara	5/1/07		UWT3D	6/23/10	11/19/10	WildOcea	9/09	1/11		
	AvatarSE	8/27/10	9/10	VanGogh	5/1/10	4/11	AvatarSE	8/27/10	9/10		
Norwalk	Hubble3D	3/19/10	10/28/10	AvatarSE	8/27/10	9/10	Hubble3D	8/20/10	9/10		
Nuremberg	Hubble3D	8/20/10	9/10	Hubble3D	8/20/10	9/10	AvatarSE	8/27/10	9/10		
	LivingSe	10/28/10		DinoAliv	7/10	2/11	Hubble3D	8/20/10	9/10		
	MOTGL	1/15/10	10/28/10	MOTGL	4/17/10	4/11	Hubble3D	8/10	9/10		
	ToyStor3	8/13/10		Hubble3D	8/20/10	9/10	VanGogh	4/7/10	10/10		
Odessa KT Oklahoma City AMC	AfricaAdv	1/1/10	6/14/11	Rockaway AMC	Hubble3D	8/20/10	9/10	AvatarSE	8/27/10	9/10	
	D&W3D	3/13/08	12/10	Roseville AMC	Hubble3D	8/20/10	9/10	AvatarSE	8/10	9/10	
	SeaRex	9/23/10	12/31/10	Rouen PN	AvatarSE	8/27/10	9/10	Hubble3D	8/20/10	9/10	
	AvatarSE	8/27/10	9/10	AvatarSE	8/27/10	9/10	AvatarSE	8/10	9/10		
				Hubble3D	8/20/10	9/10					

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Syracuse	Inceptio	8/20/10	9/10	Toluca Cpl	AvatarSE	9/10	9/10	Washington NMNH	ToFly	7/1/76	
	UWT3D	2/19/10	2/18/11		Hubble3D	8/10	9/10		WilDream	8/6/10	
	WilDream	8/31/10			Hubble3D	8/20/10	9/10		AvatarSE	8/27/10	9/10
	MOF	1/6/10	9/10	Toluca MCIM	Mummie3D	4/15/10	10/30/10	West Nyack Imx	AvatarSE	8/27/10	9/10
Taichung NMNS	WildOcea	2/10	10/10		WildOcea	6/5/10	10/10		Hubble3D	8/20/10	9/10
	Hubble3D	8/20/10	9/10		GCA	1/8/10	9/7/10		AvatarSE	8/27/10	9/10
	MTTM	1/1/10	1/1/11		Hubble3D	8/20/10	9/10	West Palm Beach Muv	Hubble3D	8/20/10	9/10
Taipei AM	Hubble3D	8/20/10	9/10	Toronto OP	Hubble3D	8/20/10	9/10		AvatarSE	8/27/10	9/10
	AvatarSE	8/27/10	9/10		Hubble3D	8/20/10	9/10		Hubble3D	8/20/10	9/10
	Tallahassee AMC	8/20/10	9/10		AvatarSE	8/10	9/10		Hubble3D	8/20/10	9/10
	Tallahassee CLC	8/13/10			SeaRex	9/23/10	12/31/10	Westlake Reg	AvatarSE	8/27/10	9/10
Tampa AMC	AvatarSE	8/27/10	9/10	Valencia Spn	Animalop	12/19/09	12/19/10		Hubble3D	8/20/10	9/10
	DinoAliv	3/25/10	3/11		WildOcea	9/09	4/11		AvatarSE	8/27/10	9/10
	Mummies	3/25/10	3/11		TTL	9/1/10	8/11		Hubble3D	8/20/10	9/10
	WildOcea	3/25/10	3/11	Vancouver TWS	UWT3D	3/31/10	2/11	Wimbledon Ode	AvatarSE	8/27/10	9/10
Tampa MOSI	Hubble3D	8/20/10	9/10		DinoAliv	6/4/10	9/1/11		Inceptio	7/21/10	9/10
	Inceptio	8/13/10			Hubble3D	8/20/10	9/10		Hubble3D	8/20/10	9/10
	LOF	7/2/10	12/10		ToyStor3	8/27/10			Mummie3D	9/12/09	9/10
Temecula Reg	SeaRex	9/3/10		Victoria DCI	UWT3D	6/25/10	9/9/10	Woodbridge Cpx	TwEclip	8/27/10	
	SeaRex	9/6/10	12/31/10		VanGogh	9/17/10	1/31/11		WildOcea	1/8/10	2/10/11
	AvatarSE	8/27/10	9/10		Hubble3D	8/20/10	9/10		AvatarSE	8/27/10	9/10
	Hubble3D	8/20/10	9/10	Virginia Beach AMC	Vulcania	2/22/02		Woodland Hills AMC	Hubble3D	8/20/10	9/10
Tempe Har	AvatarSE	8/27/10	9/10		ToFly	7/92			Inceptio	7/16/10	9/10
	AvatarSE	8/27/10	9/10		Hubble3D	8/10	9/10		JIAC	7/28/10	11/10
	Tijuna	Animalop	7/1/10		Hubble3D	8/20/10	9/10	Yellowstone	SeaRex	5/28/10	12/10
Tokyo TSC	UWT3D	7/22/10	2/22/11	Washington NASM	Inceptio	8/6/10			ZionCany	7/1/08	
	SeaRex	7/27/10	12/31/10		LOF	6/11/10	6/8/11				

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AfricAdv	African Adventure 3D	2007	3D	nWP	Niagara	1987	NGD
AIWC	Adventures in Wild California	2000		MFF	OW3D	2003	3D
Alamo	Alamo: The Price of Freedom	1988		MFF	Ozarks	1993	IMAX
Alps	Alps: Giants of Nature, The	2007		MFF	Pulse	2002	GSF
Amazon	Amazon	1997		MFF	RATW	2006	GSF
Animalop	Animalopolis	2008		K2	Rheged	2000	unk
Arabia3D	Arabia 3D	2010	3D	MFF	SC	1995	MFF
ATSOT	Across the Sea of Time	1995	3D	SPC	SeaMonst	2007	NGD
Avatar	Avatar: An IMAX 3D Experience	2009	3D	FOX	SeaRex	2010	3D
AvatarSE	Avatar Special Edition	2010	3D	FOX	Sharks3D	2004	3D
Beavers	Beavers	1988		SLC	SupeSpee	1997	SLC
Bugs	Bugs!	2003	3D	SKF	ToFly	1976	MFF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC	ToyStor3	2010	3D
CRA	Coral Reef Adventure	2003		MFF	TR	1997	SPC
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL	TTL	1989	MFF
DinoAliv	Dinosaurs Alive	2007	3D	GSF	TwEclip	2010	SE
Dolphins	Dolphins	2000		MFF	UnderSea	2009	3D
Everest	Everest	1998		MFF	UWT3D	2010	3D
Extreme	Extreme	1999		GSF	VanGogh	2009	MFF
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	VOTDS	2003	SLC
FMTTM	Fly Me to the Moon	2008	3D	K2	Vulcania	2002	unk
FSOS	Four Seasons of Shiretoko	1988		unk	WATE	1997	MSI
GC	Grand Canyon: The Hidden Secrets	1985		NGD	WildOcea	2008	3D
GCA	Grand Canyon Adventure	2008	3D	MFF	WilDream	2010	NGD
Greece	Greece: Secrets of the Past	2006		MFF	ZionCany	1994	BFI
HaunCast	Haunted Castle	2001	3D	NGD			
HCBDT	Hearst Castle: Building the Dream	1996		NGD			
HeartSon	Heartsong	1994		unk			
HOTB	Hurricane on the Bayou	2006		MFF			
Hubble3D	Hubble 3D	2010	3D	IMAX			
HumanBod	Human Body, The	2001		NGD			
Inceptio	Inception: The IMAX Experience	2010		WB			
India	India: Kingdom of the Tiger	2002		PCI			
IronMan2	Iron Man 2: The IMAX Experience	2010		PPC			
JGWC	Jane Goodall's Wild Chimpanzees	2002		MFF			
JIAC	Journey into Amazing Caves	2001		MFF			
JTM	Journey to Mecca	2009		SKF			
L&C	Lewis & Clark: Great Journey West	2002		NGD			
LivingSe	Living Sea, The	1994		MFF			
LOF	Legends of Flight	2010	3D	K2			
LOLL	Legend of Loch Lomond, The	2002		SKF			
LW	Lost Worlds: Life in the Balance	2001		PCI			
MOE	Mysteries of Egypt	1998		NGD			
MOF	Magic of Flight, The	1997		MFF			
MOTGL	Mysteries of the Great Lakes	2008		SN			
MTTM	Molecules to the Max	2009		SKF			
Mummie3D	Mummies 3D	2008	3D	GSF			
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF			
MysticInd	Mystic India	2005		GSF			
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX			
ND	Neelkanth Darshan	2005		unk			

## September 2010 Bookings Count

#	Film	#	Film	#	Film	#	Film
189	Hubble3D	5	Mummie3D	2	LW	1	India
172	AvatarSE	5	VanGogh	2	MOE	1	IronMan2
26	UWT3D	5	WilDream	2	MysticInd	1	JIAC
22	WildOcea	4	Dolphins	2	Niagara	1	LivingSe
20	Inceptio	4	Extreme	2	RATW	1	LOLL
19	LOF	4	FMTTM	2	SC	1	NASCAR
16	SeaRex	4	L&C	2	SupeSpee	1	ND
14	Animalop	4	MOF	2	ToFly	1	Ozarks
14	Arabia3D	4	MTTM	2	TwEclip	1	Pulse
13	D&W3D	4	SeaMonst	2	UnderSea	1	Rheged
13	DinoAliv	3	AfricAdv	1	AIWC	1	TR
10	Sharks3D	3	Avatar	1	Alamo	1	TTL
9	ToyStor3	3	HaunCast	1	Alps	1	VOTDS
7	FightPil	3	HOTB	1	ATSOT	1	Vulcania
7	MOTGL	3	OW3D	1	Everest	1	WATE
6	GCA	2	Amazon	1	FSOS	1	ZionCany
6	Mummies	2	Beavers	1	GC		
5	Bugs	2	CDS	1	HCBDT		
5	CRA	2	Greece	1	HeartSon		
5	JTM	2	JGWC	1	HumanBod		

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Distributors' abbreviations are listed in **bold**.

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Fax: 626-796-1717  
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# SHORTS

## Inception, Avatar SE watch

Christopher Nolan's *Inception*, still showing in over 1,000 North American theaters as this issue went to press, has grossed \$278 million domestically and another \$418 million, for a global total of \$696 million. The IMAX edition earned \$7.2 million in 197 IMAX theaters its opening weekend. **Imax Corporation's** last report for the film's box office came on Aug. 2, and put its domestic total as of that date at \$22 million, or about 11% of the \$193 million total it had earned at that point on 5.6% of the screens.

On August 27, *Avatar Special Edition* opened in 812 3D locations domestically, but did a modest \$4 million in its first weekend, of which \$1.5 million came from 125 IMAX locations, about \$12,000 per screen. The 54 international IMAX screens grossed \$560,000, about \$10,400 per screen.

The special edition included about nine minutes of new footage, but this was apparently not enough to bring huge throngs back to theaters, especially since the original version has been available on DVD for months, and a "collector's edition" is expected later this year.

The re-release was enough to push *Avatar's* domestic box office total past \$750 million, to \$753.8 million.

## MFF hits \$1 billion in box office

*Variety* magazine has added **Greg MacGillivray** to the exclusive club of filmmakers whose films have grossed more than \$1 billion, the first documentary producer reach that mark. MacGillivray has produced and/or directed 36 giant-screen films since *To Fly!* in 1976, making him the most prolific filmmaker in the medium. Two of his films have been nominat-

ed for Academy Awards for Best Documentary Short Subject, *The Living Sea* (1994) and *Dolphins* (2000).

**MacGillivray Freeman Films** cites its five top grossing titles as:

<i>Everest</i> .....	\$148 million
<i>To Fly!</i> .....	\$127 million
<i>The Living Sea</i> .....	\$103 million
<i>Dolphins</i> .....	\$90 million
<i>To the Limit</i> .....	\$76 million

*Variety's* **Iain Blair** uses the hare-and-tortoise analogy to contrast Hollywood filmmakers and MacGillivray, whose films play for years or even decades, as opposed to weeks or months. "*To Fly!* has played

Film Festival, held in Monterey, CA, in August. **Imax Corporation's** *Under the Sea 3D*, directed by **Howard and Michele Hall**, won the Special Jury Prize, and **Stephen Low's** *The Ultimate Wave Tahiti* won in the "Best Ocean Sports" category. The former was also nominated in the Best Theatrical category and the latter previously won in the Action Sport Filmmaking category at the **Newport Beach Film Festival** in April.

## Rothschild is TEA president

The **Themed Entertainment Association** has named **Rick Rothschild** its new president, replacing outgoing president **Steve Thorburn**. Rothschild is founder and chief creative officer of **FAR OUT! Creative Direction**, a themed entertainment consulting firm, and was formerly a senior vice president with **Walt Disney Imagineering**. He will assume the TEA office in November.

## Bedbugs plague NY theaters

An August 18 story from the Associated Press reported that bedbugs were found in

at least two AMC theaters in New York City, including the **AMC Empire 25** in Times Square, site of New York's first digital IMAX screen. The theater was fumigated and at least two seats were removed in an attempt to mitigate the problem. An AMC spokesman told the AP that all of the chain's theaters in Manhattan had been inspected and that the company takes all reports seriously. However, a report on the Gothamist.com Web site claimed that management at the Empire knew about the problem and continued selling tickets for days before the exterminators arrived. AMC did not reply to LFX's request for clarification.



1976's *To Fly!* was Greg MacGillivray's first giant-screen film.

non-stop at the Smithsonian's National Air and Space Museum since its 1976 release," says MacGillivray. He downplays the significance of the \$1 billion milestone. "I'm actually a little embarrassed, as it's the educational value of our films and the kinds of changes they've helped bring about that are the most important thing to me."

According to **Box Office Mojo**, 81 directors, producers, or cinematographers have career grosses of more than \$1 billion.

## GS films win at Blue Ocean Fest

Two giant-screen films have received awards at the second annual **Blue Ocean**